Vogue

Hot Weather Fashions

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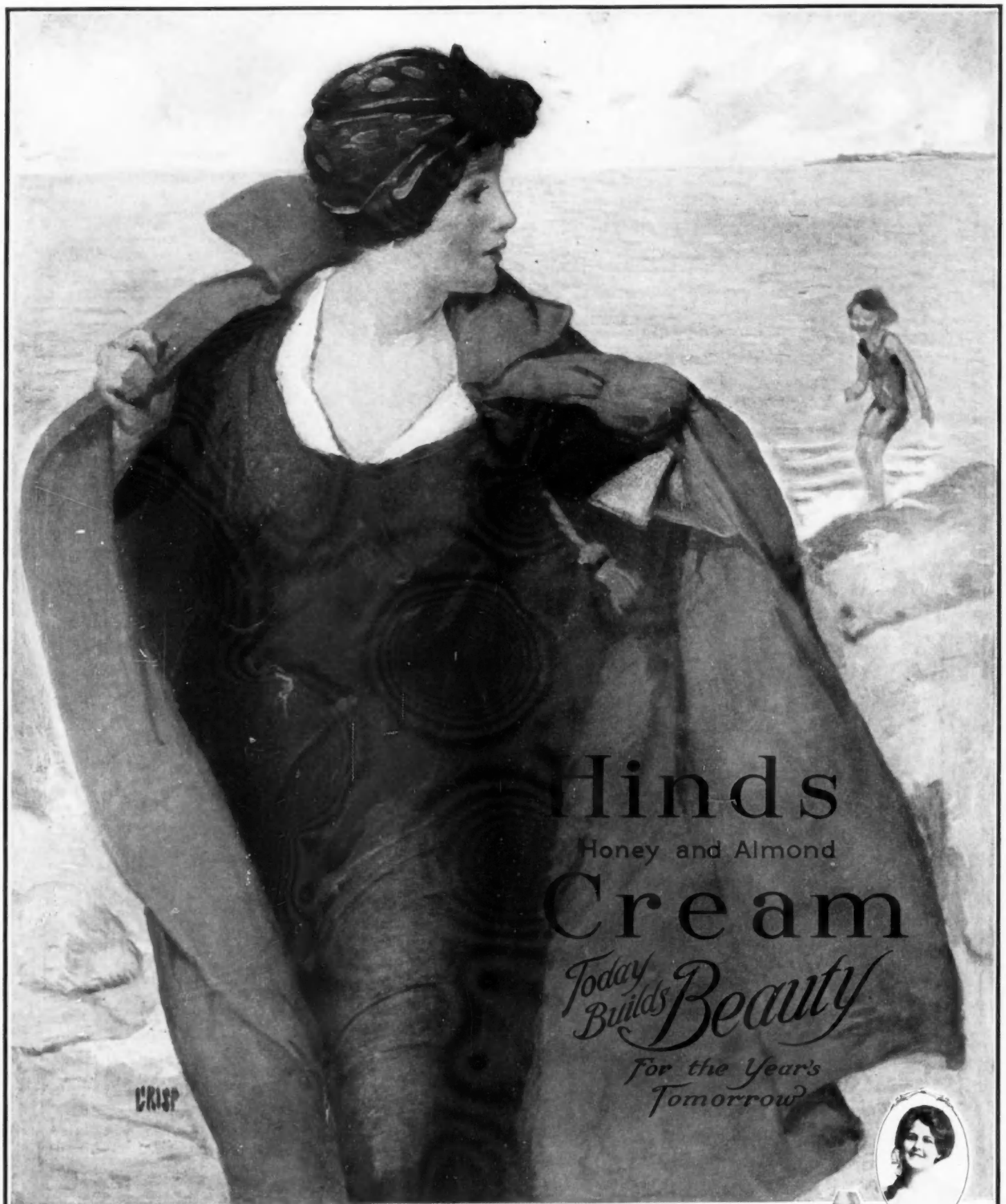

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At Special Prices

A

B

C

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With long box-plaited tunic of crepe de chine in white, black, Copenhagen or navy blue, Gladstone collar, vestee and cuffs of fine white organdie, hemstitched, trimmed with deep crushed girdle and collar of black taffeta silk.

18.50 *Value* $24.75

B—**"Premet" Model Cape**
Long and graceful with pointed dip sides, of men's wear serge, in navy, black or white, lined throughout with charmeuse satin to match or Roman stripe silk, military collar which also can be worn flat, wide suspender straps of charmeuse satin.

19.75 *Value* $29.50

C—**"Directoire" Model Cape**
Of imported men's wear serge, in navy blue, black, or white; braid bound, lined with Roman stripe or soft silk to match, new model with vest, ripple back from round yoke.

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RARE OPPORTUNITY. Beautifully made, chic French afternoon frock of changeable, smoked pink taffeta and lace, underpetticoat of crepe de Chine, goes with any hat. Just the thing for receptions, lawn fetes or garden parties. Latest Worth model. Cost $120; sell $60. Made two weeks ago, worn once. Splendid bargain. No. 633-D.

FOR SALE: Two Müller riding habits, side saddle, one broadcloth; cost $100—sell $25. One heavy linen coat; cost $75—sell $20. Size 34-36. No. 635-D.

BLACK net embroidered in dull blue and gold over yellow charmeuse evening gown, long tunic. Detachable train. Perfect condition. Size 36. Sell $35. No. 636-D.

WHITE satin evening gown with short pointed train. Good style. Sell $16. White silk mandarin coat, beautifully embroidered in white. Never worn. Sell $6. Both size 36. No. 637-D.

FOR SALE: Hudson Bay seal coat, satin lined, hip length, splendid condition. Worn only a few times. Cost $150—sell for $75. Size 38. No. 638-D.

EXQUISITE BARGAIN: Lacroix model evening gown. Hand-made black and white lace over pink satin. Cost $200—sell $65. Worn twice. Size 36-38. Old rose afternoon or evening coat, flowered satin. Collar, cuffs same color plush. Silk lining. Callot copy. Cost $80—sell $30. No. 641-D.

HANDSOME Porto Rican embroidered grey voile gown. Cost $100—sell for $50. Never worn. No. 642-D.

FOR SALE: Cross saddle riding habit, coat and breeches, size 38. Best English waterproof Milton. Worn twice. Sell $30. Black Russia leather soft top boots, size 3½. Cost $20—sell $10. No. 645-D.

FOR SALE: Suitable for bridal veil. Exquisite real point and point applique lace shawl, perfect condition. Reasonable. $200. Fine point lace flounce, 5 yards, 7 in. wide, $350. No. 476-D.

TWO Lucile bridesmaids' tulle hats. One flesh, one cream color. Flat, turn up one side, wreath pink and green satin ribbon. Suitable for garden hats. Worn once. Cost $35 each—Sell $15 each. No. 646-D.

Miscellaneous

FOR SALE: Beautifully carved Chinese drawing-room cabinet, size 6½ x 4 ft.; color, dark red. Original value $900—will sell for $225. Photograph on request. No. 629-D.

FOR SALE: Diamond bar pin with fourteen small diamonds. Cost $175—will sell for $115. No. 630-D.

MAHOGANY sideboard, small mahogany chest of drawers, mahogany sewing table, mahogany rocker; all genuine, old-fashioned pieces. Other early American antiques. No. 631-D.

FOR SALE: Ten-piece bedroom set. Adams green striped in white. Single beds, chairs, toilet table, stool, table, desk, sewing table. Delightful for country home. Great bargain. Cost $550—sell $285. No. 632-D.

FOR SALE: Set of Holy Apostle demitasse spoons (12). Are about three hundred years old. Purchased by present owner thirty years ago in England. No. 634-D.

FOR SALE: Exquisite seed pearl necklace, thirty years old, in perfect condition. Cost $350—sell for $140. Will send C. O. D. privilege of examination. No. 639-D.

FOR SALE: Carved mahogany, tester bedstead, Sheraton breakfast and serving tables, card table, mantle mirror, mahogany and rosewood chairs and divans, samivar, candelabra and candlesticks. No. 640-D.

PEOPLE WHO ARE LIKE YOURSELF

IF you want a gown quickly—one that you will not have to worry about in the getting—and one that will be on the same plane of excellence as those worn by your friends, you will profit by consulting the columns of Sales and Exchanges. This holds true of many things, expensive in themselves perhaps, but little used or used only for a short time. For example, a riding habit, a little girl's wardrobe, a layette. You may be sure in securing these things, or any others, through a Sales and Exchanges announcement, that you are dealing with people very much like yourself.

Suppose a suddenly planned trip to the Orient leaves you with a new riding habit on your hands. It has been worn only once or not at all; it is far too good to throw away. There certainly can be no loss to you in disposing of it through a little announcement on this page.

And remember that in every transaction your name is known only to Vogue and to the other woman.

WHEN YOU INSERT MESSAGES ON THIS PAGE

Send your announcement to us when there is anything you wish to sell or buy. It will cost $1 for 25 words or less. Additional words, five cents each. Payable in advance.

We should have your message for the August 15th Vogue not later than July 10th.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed and with the number of the message in a corner. (For instance, 453-G.)

2. Enclose this in an outer envelope and mail to Vogue. Do not telephone. All communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money. Wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will then have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

SALES AND EXCHANGES SERVICE

Vogue 443 Fourth Avenue New York City

Miscellaneous—Cont.

THREE old, hand-woven coverlets, Colonial design; well preserved; been in family for generations; one blue, one gray, one white; $175 each. No. 643-D

VERY unusual Persian Kirman rug, 27 x 20. Allover pattern paneled, each panel representing tree of life and a prayer design. Perfect condition. No. 644-D.

Wanted

CROSS saddle riding outfit, good condition, size 40, tall; one for girl 7 years. Also permanent arrangements to buy gowns, etc., size 40, tall; and girl of 2. No 230-B.

INFANT'S first clothes (for winter); must be very good quality, excellent condition, and price reasonable. Write particulars. No. 231-B.

TO BUY a gray or white go-cart. Must be in good condition. Describe fully and state price. No. 232-B.

LADY wishes complete outfit for girl twelve. Excellent condition and good style necessary. Also ladies' summer dresses. Size 40. No. 233-B.

LADY, young, 5 feet 2 inches, slender, desires to purchase clothes regularly from another, dressing exquisitely. Also for boy twelve, girl three. Excellent condition necessary. No. 228-B.

CHEST of sterling silver luncheon set, bed spread. Would correspond with fashionably gowned woman wishing to dispose of wearing apparel, while yet in style. Size 36. No. 229-B.

Professional Services

SOCIETY women who would like extra money can secure good commission by sending their friends to us for exclusive gowns, wraps, etc. Write at once. No. 514-C.

COLLEGE educated woman of thirty-five, with practical training in all branches of housework, wishes position as housekeeper. Highest references. No. 528-C.

CONVENT graduate wishes a position as secretary to refined woman, fluent in French and German. Willing to travel. References exchanged. No. 529-C.

YOUNG lady with attractive home near New York would like to care for and educate two little girls under ten, during winter. Reasonable terms. No. 530-C.

EXPERIENCED housekeeper, executive ability, school or family. Chaperon during Summer months for Europe. No. 531-C.

WANTED: Position as companion to elderly or middle aged lady. Young, well educated, no objection to travel. References exchanged. No. 532-C.

CONSERVATORY music graduate (from Iowa) desires position as tutor or companion in country home. Can teach elocution, dancing, athletics. Fond of children. No. 533-C.

YOUNG North German lady desires position as governess; would go as companion or to assist lady in housekeeping. References. No. 534-C.

COLLEGE Students and Club Women. Outlines, plots, synopses, entire papers or themes prepared for you by college graduate. Prices will suit you. Spanish documents translated. No. 535-C.

LADY with exceptional social position will chaperon two girls for study or travel abroad during coming summer. References exchanged. No. 498-C.

EXPERIENCED, cultured, attractive Kindergartner wishes to be governess to small children in family, intending to spend summer abroad, at sea-shore or mountains. No. 504-C.

The Latest Modes At Special Prices

MARVEAU *Good straight lines and simplicity of cut are prerequisites if a linen frock is to be really smart. This dress of Irish linen is white in accordance with an insistent demand in midsummer fashions. The black and white silk embroidery is no less important a feature than the "coat" cut of the back. In the patent leather ornaments on the belt and in the glacé ribbon bow at the neck, the pronounced vogue of "shiny" effects is apparent. Exceptional value. Now* **$9.50.**

Imported hand-embroidered white linen parasol, with light wood handle and gilt ribs—a parasol which looks well with every summer gown. Now **$6.00.** *Milan hemp hat—all white.* **$5.95.**

LONGCHAMPS *At the first May race-meet at Longchamps, just one wrap was seen—the cape. No model sent over from Paris has better lines nor smarter cut than this one. The high-standing black velvet collar is especially "comme il faut"—and vastly becoming as well. The cape is of white polo cloth striped in black, Kelly green, carrot, blue or tango. For outing, beach and country wear the cape has received the cachet of foreign approval. Now* **$13.50.**

The waistcoat blouse is a Lord & Taylor special. This combination of a waistcoat effect on a fine white voile blouse presents the most interesting possibilities. When worn under a coat or cape it adds a very stunning note to the costume, and it is equally lovely when worn without a wrap. Has raglan shoulder and two narrow box pleats down the back. The collar, waistcoat front and belt a e of white pique—and this material, so used, ranks foremost in favor abroad. Fastens with handsome, colored buttons. Now **$2.95.** *In crêpe de Chine,* **$6.95.** *Felt outing hat—champagne, blue or white,* **$6.95.**

A combination of excellent quality linen and good, straight lines makes this tub skirt most desirable. Has the utmost style—notice the new pockets. Now **$3.75.**

MIRABEAU *Voile lends itself so well to hot-weather wear—it is always so cool and fresh-looking, that its continued popularity is assured. In this model either a blue and white or a black and white stripe is effectively handled. This costume also shows the newest variation in the long tunic—accordion pleating. The recent introduction of unstarched pique in neckwear is noticed here in collar, tie and belt. Now* **$8.50.** *Leghorn trimmed in pink, blue, yellow or white.* **$5.95.**

ELISE *A charming novelty crêpe with ratine threads traversing a colored stripe—pink, blue or black. The sheer batiste collar and vestee are well shaped and daintily embroidered in white. The wide girdle is of the Roman striped silk so much in demand. This costume has the long tunic which has fairly taken possession of midsummer styles. This dress has a charm and style that bespeak the afternoon frock, yet it is so simple that it may be worn, unhesitatingly, in the morning. Now* **$9.75.** *Smart leghorn sailor.* **$5.95.**

MIGNON *Of white voile, this child's frock is both dainty and practical. The ruffles on the skirt and the waist itself are finely tucked; this delightful effect is carried out in the back. The neck is finished by a shallow yoke of real Baby Irish, and the waist by a girdle of blue, pink or white satin. Much of the charm of this model lies in its simplicity. 8, 10, 12 and 14 years. Now* **$4.50.**

UNDINE *The new bathing suit closely follows the style features of the season. Of black moire silk—the most approved fabric. This bathing costume has collar, vestee and sleeve-facings of moire, in amber, Kelly green, American Beauty red, or white. Exceptionally good cut and unusual value. Now* **$9.50.**

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A good-looking, well-cut bathing shoe of splendid quality sateen in black, red or navy blue, with straps that buckle snugly over the instep. Now **75c** *the pair.*

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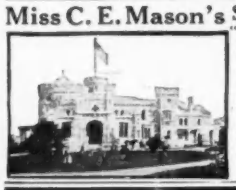

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Montclair Academy For Boys

On the Orange Mountains, 500 feet elevation, 13 miles from New York. Complete equipment, including gymnasium, swimming pool and athletic field. Correspondence for better, a personal visit invited from those desiring the best. Our booklet, "Your Boy and Our School," will interest you, no matter where your son is educated. Address,
JOHN G. MacVICAR, A. M. Lock Box 36, Montclair, N. J.

Miss Beard's School for Girls
ORANGE, NEW JERSEY

A country school, 13 miles from New York City. College preparatory and special courses. Music, Art, Domestic Arts and Science. Supervised physical work in gymnasium and field. Illustrated catalogue on request. Address Miss LUCIE C. BEARD.

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College preparatory and finishing school. Certificate accepted by leading colleges. Beautiful location suburban to New York. Outdoor games, gymnasium, tennis, riding.
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New Fireproof Building. City advantages. 4½ acres devoted to out-door sports. College preparatory and Elective Courses. Music, Art, Domestic Science. For circular and views address
MISS FRANCES LUCAS, Principal
30 Ticonderoga Avenue Providence, R. I

A TOUR OF THE BEST SCHOOLS

IF YOU had a Magic Carpet you might profitably devote this afternoon to making with its assistance a flying tour of all the schools.

For instance, you could go first up the Hudson and find a school for little girls where the homelike atmosphere is so real that you could hardly believe you were in a school. Then you could fly to Virginia and find an excellent country school for boys in the heart of the beautiful Piedmont country. Then with the aid of your Carpet you could hurry to Riverside Drive or Fifth Avenue and find yourself in the most fashionable finishing schools. Going then into Massachusetts, the stronghold of New England education, you could find a school of schools on the most approved modern line and still holding to the ancient ideals of education.

And if you wish you could go still further; you could inspect excellent schools in Minnesota, Wisconsin and Indiana, or, for that matter, in Munich, Paris, and Rome.

The Magic Carpet of the Arabian Nights is no longer available. But, in this School Directory of Vogue, you have a substitute that should banish all regrets. Compactly grouped on these pages are the announcements of more than a hundred schools of the first class. All of them will welcome a letter from you, or better still, a visit. In a very short time you can secure any desired information about their aims, methods and ideals.

These schools, in a word, are infinitely more interesting than anything we could say about them. This little editorial is intended as merely a reminder that they are always worth investigating, and especially so at this moment when the time has arrived for making your decision for next autumn.

VOGUE SCHOOL SERVICE
443 Fourth Avenue
New York

Virginia

Sweet Briar College A college for women. A four years' collegiate course leads to the A.B. degree. A sub-freshman course prepares for college. Located in the Piedmont section of Virginia. Catalogue and views sent on application.
Dr. MARY K. BENEDICT, Pres., Box 138, Sweet Briar, Va.

DANDRIDGE HALL Home and school for little girls from three to fourteen, situated in one of Richmond's most beautiful suburbs. Thorough instruction; individual care; trained nurse. Pupils may enter at any time; cared for through vacation, if desired. Number limited to twelve. Terms: $600.00. Catalog. MISS SARAH DANDRIDGE MOORE, Principal, Box 978, Richmond, Va.

STUYVESANT SCHOOL Warrenton, Va.
In the Piedmont Region of Virginia, offers Unequalled Opportunities for Individual Instruction, personal attention and open-air life. *Send for catalogue.*
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Connecticut

Ingleside School for Girls
THE MISSES TEWKSBURY, Principals
New Millford, Litchfield County, Conn.

Stamford Preparatory School

Fifty minutes from New York. We not only teach our boys—we live with them. Certificate privilege. Boys of the highest character only are received. Cottage system. Supervised Athletics. Catalog.
ALFRED C. ROBJENT, Director. STAMFORD, Conn.

PEDDIE INSTITUTE *for Boys*

FORTY-NINE Years of Successful Training

A BIG idea is back of Peddie School. Forty-nine years of eminently successful training is the record of the Peddie Institute, and the training has been so successful and the results so satisfactory that Peddie has not only survived forty-nine years, but has increased its efficiency and widened its scope, until now it stands in the very front rank of American schools for boys.

Peddie admirably meets the requirements of parents for high scholastic and moral standards, modern methods of teaching, new and sanitary buildings, and a rational, healthful way of living. It secures the cooperation of the boy, because of its methods of instruction, its fine body of 260 students, its splendid equipment for athletics, high standing in all outdoor sports, its strong literary and musical clubs, and its general policy of keeping the boy busy in worth-while work.

As it is an endowed school, it is enabled to offer superior academic advantages at most moderate rates, $450 to $550.

Peddie is midway between New York and Philadelphia, and only nine miles from Princeton. Its sixty-acre campus, gymnasium, swimming pool and fine athletic field, lake, tennis courts, running tracks, gridiron and diamond, afford every encouragement to healthful outdoor life.

The aim of the masters has always been to instil into the mind of each boy not the fundamental values of the textbook alone, but the still more important value of strong, Christian character. The purpose of the school is to inculcate ideals, that, with a vigorous mind and a healthy body, will provide the foundation on which to build a well-balanced and a useful life.

All colleges accepting certificates honor Peddie diplomas, and Peddie sends students to the leading American colleges.

Four Courses of Study

The four courses of instruction are the Classical, the Philosophical and the Scientific, planned for boys who are going to college, and the English, for those who are going into business. It has a Lower School for boys 11 to 14. Write the Head Master for catalogues and book of views.

R. W. SWETLAND, A. M. *Head Master*
Box 7—1 Hightstown, New Jersey

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

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Lasell Seminary

For Young Women

Auburndale, Massachusetts. Ten Miles from Boston

Home making in all its phases is thoroly taught at Lasell. The principles of hygiene and sanitation, the science of foods, marketing, cooking, the art of entertaining, house furnishing and management, sewing, dressmaking and millinery are studied in a practical way under the supervision of competent teachers.

Regular college preparatory and special courses, including art and elocution. Music faculty of ten teachers, organ, piano, violin and voice.

Tennis, boating, swimming, riding and other sports are encouraged. Beautiful suburban location. Twenty acres, 12 buildings. Address

G. M. WINSLOW, Ph. D., Principal
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Massachusetts

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SCHOOL FOR GIRLS

In the Berkshire Hills, on the Holmes Road to Lenox. Forty-five acres. One thousand feet above the sea level.

Miss MIRA H. HALL, Principal
Pittsfield, Massachusetts

ALLEN SCHOOL FOR BOYS, West Newton, Mass. Where boys are made self-reliant. 62nd year. $800. Modern equipment. Maximum preparation for college or scientific school. Manual training. Athletic fields. Swimming pool. Separate school for young boys. Send for catalog.
Everett Starr Jones, Director
Howard Brown Gibbs, Head Master

The MacDuffie School for Girls Springfield Mass.
Between Boston and New York. *No raw east winds.* Three houses. Beautiful grounds. College and general courses. Music, Art, Domestic Science, Gymnasium, tennis, ponies, swimming. Principals:
John MacDuffie (Harv.) Mrs. John MacDuffie (Radcl.)

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CAMP ALGONQUIN Asquam Lake, N. H.
Select camp for manly boys. The oldest existing private camp. Where boys are busy all the time, where boys learn something worth while, from which boys return strong physically and strong in character. Tutoring. Read the booklet. Address.
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Massachusetts

MISS CHAMBERLAYNE'S SCHOOL for GIRLS
The Fenway 28, Boston, Massachusetts
Circular on request.

MISS GUILD and MISS EVANS' SCHOOL
29 Fairfield St., cor. Commonwealth Ave., Boston
33d year. Sunny, airy school rooms. Gymnasium, swimming, outdoor tennis. Domestic Science. Languages—native teachers. Music, Art, College preparatory and general courses. Advanced courses for high school graduates.

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A combination of city and country life. Arts and Crafts. Native teachers in languages. Resident and day pupils. All athletics. MISS MARY LAW MCCLINTOCK, Principal, Box V, 4 Arlington Street, Boston, Mass.

MISS FAULKNER'S HOUSE OF EDUCATION
For the Training of Gentlewomen, from Eight to Eighteen. Prepares for any College
Dedham, Massachusetts.

HOUSE IN THE PINES

Norton, Mass. 40 minutes from Boston

A School for Girls. Extensive grounds and pine groves. Athletic fields for all outdoor sports. Horseback riding. New dwelling and school building. Intermediate and academic courses. Languages—native teachers. Music. Domestic arts, including plain sewing, dressmaking, millinery, embroidery, costume designing, etc. Domestic science, including cooking and serving of meals, marketing, food values and the care of the home. Every attention, not only to habits of study, but to each girl's health and happiness.

MISS GERTRUDE E. CORNISH, Principal

New York Shopping at Mountain or Shore

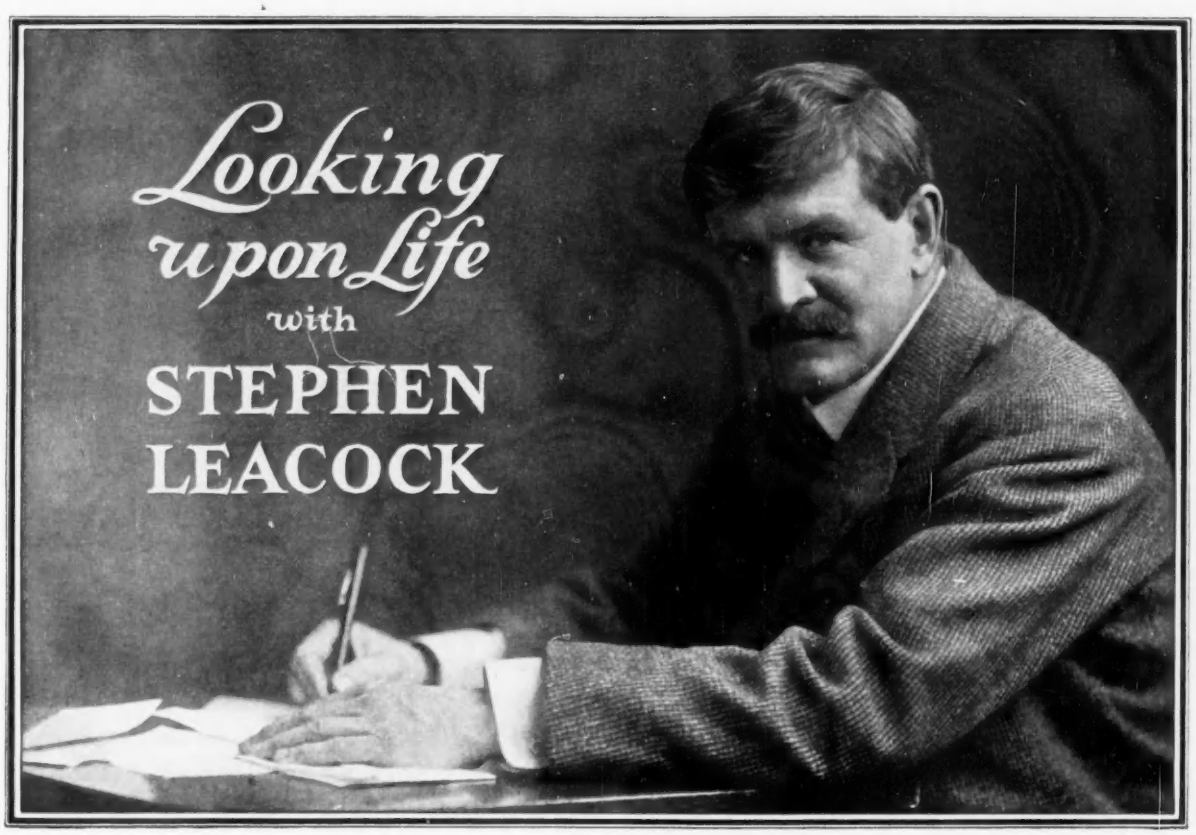
ALWAYS at the last moment before going away, something is forgotten or a need completely overlooked. Haven't you been off in the wilderness, so far as New York shops are concerned, and felt most keenly such an oversight? Then, wherever you may be summering, you will welcome having our catalog at hand, with latest styles at lowest New York prices.

Our Mail Order Service brings anything we are showing in our Fifth Avenue store, delivered at your summer residence within a few hours from the time you send the order.

In apparel for women, misses, children, young men and boys, our styles are correct, workmanship infinitely superior and our prices absolutely the lowest for equal quality.

Our Summer Catalog will be sent to any address upon request—Dept. E

Best & Co. FIFTH AVENUE At Thirty-Fifth Street NEW YORK



Arcadian Adventures
with the Idle Rich

"ON Plutoria Avenue, expensive nursemaids wheel valuable children in little perambulators. Here, you may see a little toddling princess who owns fifty distilleries in her own right.

"There, in a lacquered perambulator sails past a little hooded head that controls an entire New Jersey corporation. The United States Attorney General is suing her, as she sits, in a vain attempt to make her dissolve herself into constituent companies.

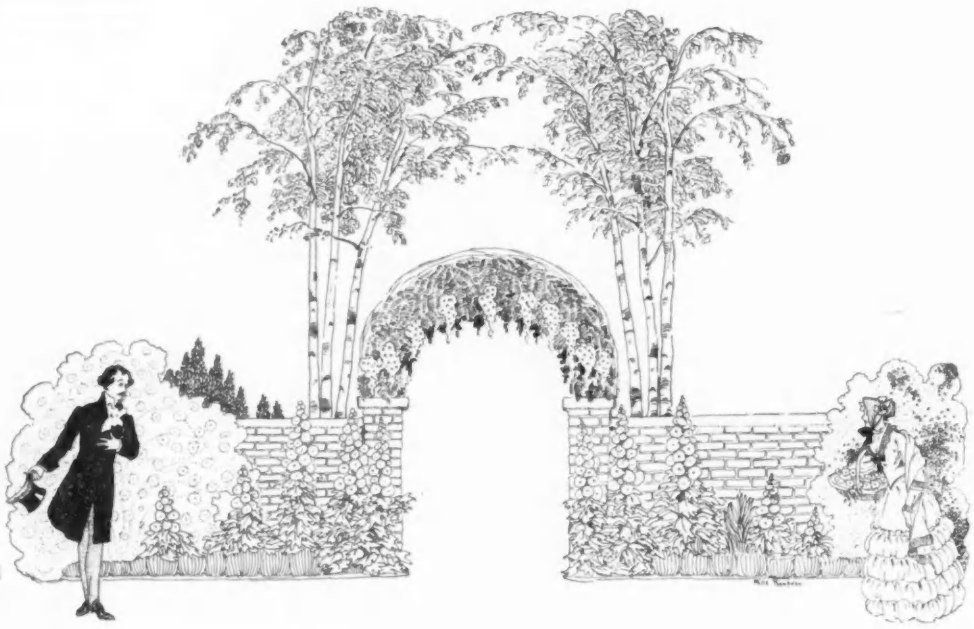
"Nearby is a child in a khaki suit who represents the merger of two trunk-line railways. Incalculable infants wave fifty-dollar rattles in inarticulate greeting to one another. A million dollars of preferred stock laughs merrily in recognition of a majority control going past in a go-cart."

THIS is Stephen Leacock in "A Little Dinner with Mr. Lucullus Fyshe," in the July number of *The American Magazine.* The dinner was planned in honor of His Grace the Duke of Dulham, in the Mausoleum Club, on the same Plutoria Avenue where the valuable children take the air.

That dinner was never finished. It stopped with the oysters. Just why did it go wrong? Just why was it planned at all? Just why did the Duke leave suddenly for a shooting-box in the wilds of Wisconsin?

Stephen Leacock will tell you. He's a humorist who puts big ideas into satire and fun—a profound analyst who makes you think even while he makes you laugh. This—the first of a series of Arcadian Adventures—appears in

The July American Magazine



"Vogue Takes No Holiday"

While you are pleasuring, Vogue is constantly at work unfolding the ever-changing panorama of summer life; all through the Summer Vogue also stands ready to perform all the important services that a woman in town might do for her sister in the country. Keep Vogue by your side all summer. You will find it always entertaining and frequently most helpful.

Vogue is edited on the Shakeperian principle (slightly altered) that "One woman in her time plays many parts."

By turns she is a Hostess, a Guest, a Shopper, a Traveler, a Daughter, a Mother—besides other rôles too varied to mention.

At some seasons of the year clothes are the principal interest. Then Vogue publishes its numbers on such subjects as millinery, as dress patterns, as lingerie. But now, as the hot months begin, Vogue devotes three issues to other sides of the reader's personality.

For instance, the next Vogue will be for the Hostess, given over to entertainments, the clothes to be worn at them, and the refreshments that your guests will find most novel and agreeable.

Then will follow the London and Paris Seasons number, dated August 1st; and the Children's Fashions number, dated August 15th.

As it is particularly hard to obtain Vogue at many newsstands in the country districts, the careful Vogue reader will take prompt steps now to insure the receipt of all these three issues. By speaking to the newsdealer at once, he will be able to put your copies on his order and have them ready for you promptly upon publication.

Vogue, 443 Fourth Avenue, New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One year, (24 issues) payable with order..... **$70.00**
One year, (24 issues) payable monthly in advance..... **80.00**
Six months, (12 issues) payable with order..... **40.00**
Six months, (12 issues) payable monthly in advance..... **44.00**
Four insertions, (minimum order) payable with order..... **15.00**

Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

"I Couldn't Find Your Address —Not Even In Vogue!"

A BREATHLESS customer arrived one evening last year at the Thirty-fifth Street beauty shop of The Natura Company.

"I have been looking for you all afternoon," she said. "I lost your address and have been looking for it everywhere—but I couldn't find it, not even in Vogue. Of course, I was quite sure that you would be *there*."

This chance remark made a great impression on the proprietors, Mrs. Grace Dodge and Mrs. Marie Tetley. They decided that they could no longer afford *not* to be in Vogue; and very soon they tried a little advertisement in the Shoppers' & Buyers' Guide. Meanwhile the firm moved to 461 Fifth Avenue, directly opposite the Public Library.

> "You know why we decided to use Vogue [writes Mrs. Dodge]. Really, we couldn't help ourselves! I want to say at once that we are very much pleased with the results.
>
> "In the February 1st Vogue we offered samples of the Bichara de Paris preparations for 50 cents. Eighty-seven Vogue readers responded; and in three months' time these women ordered $242.49 worth of the preparations. One woman alone has already spent $45.75."

So far, Mrs. Dodge's letter is like scores, even hundreds, of other letters to Vogue. One would have inferred from its regular appearance that the advertisement was a success, even without this letter. But notice this final paragraph—could there be a more satisfactory compliment to Vogue's readers?

> "I am especially struck by the fact that all our Vogue customers are absolutely *reliable*. I have sent many preparations to Vogue readers without advance in payment—I always get cheques promptly. I would not dare to do this with other women. We feel that we can always depend on everyone who answers our little advertisements in the Shoppers' & Buyers' Guide."

SHOPPERS' AND BUYERS' GUIDE SERVICE
Vogue 443 Fourth Avenue New York City

Antiques

BRASS TEA-CADDY filled with one-quarter pound of Russian caravan tea. An excellent & useful gift. Complete $1.75. Call or write. Russian Antique Shop, 1 E. 28th St., N. Y.

A FEW CHOICE SPECIMENS of quaint pieces, together with true copies of antiques. Just now an especially fine collection of Old Pewter. William Birns, 103-105 W. 37 St., N. Y.

RARE ANTIQUES FOR THE GARDEN. I search for and purchase antiques of all description in Europe. Write to H. Guignard, 40 rue d'Hauteville, Paris, France.

RARE ANTIQUES FOR THE HOME. I search for and purchase antiques of all description in Europe. Write to H. Guignard, 40 rue d'Hauteville, Paris, France.

Art Galleries

FIFTH AVENUE ART GALLERIES 546 5th Av. & 1, 3, 5 W.45 St.,N.Y. Tapestries, Paintings, Antiques, Art Objects & Household effects sold at auction on com. basis. Jas. P. Silo, auctioneer.

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"RAD-BRIDGE" patented playing cards, natural designs, NOW made by the U.S. Playing Card Co.—"They are NOW as good as the best —besides they're 'Rad-Bridge.'" Kate Wheelock.

"RAD-BRIDGE" 441 "Linen Crash," latest.
201 Club Linen"
169 "Velour"
383 "Basket Weave"
New faces, improved designs, enlarged indexes, New Joker.

All in smooth or "Ruffinish" 4 colors each. Red-Blue-Brown-Green. Every pack contains Royal Auction Table and rules. Plain edge, 25c. (doz. $2.75); Gold edge, 35c. (doz. $4).

"RAD-BRIDGE" Catalog free. 10c in stamps (less than cost), brings our Wallet of samples. 15c. buys "Official rules of Card Games" (250 pages), 25c. for both.

"RAD-BRIDGE" Lines of Bridge. Auction, Royal Auction, and "500" scores, comprise the largest assortment and are the only lithographed lines of score pads in the World.

"RAD-BRIDGE" goods are sold by first class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., RADCLIFFE & CO., 144 Pearl St., N. Y.

EXQUISITE hand illumination with cleverness & skill provide you a unique auction score pad made to order by enclosing monogram and $1. Mrs. M. A. Murphy, 947 N. Penn. St., Indianapolis, Ind.

COMPLETE AUCTION BRIDGE by A. R. Metcalfe, leading authority, should be in hands of every Bridge player. Covers subject in its entirety. P'stpd, $1.58. Browne & Howell Co., Chicago.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

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WE HAVE FOR SALE VERY FINE etchings by Whistler, Rembrandt, Zorn, Haden, Fitton, Bone and others. For information address Art Bureau, 919 Beacon St., Boston, Mass.

BOOK PLATES AND COATS OF ARMS Make distinctive gifts for book-lovers and those interested in family history. For information write D. W. Stockbridge, 46 Middle St., Lowell, Mass.

Candies

FUDGE THAT MELTS in YOUR MOUTH Fresh every day from best ingredients. Nutted fudges 80c a lb. Plain 60c a lb. Sent anywhere. Emma Bruns Candy & Favor Shop, 8 E 33 St, N. Y.

China and Cut Glass

THE FURNESS STUDIO SHOP, formerly 22 E. 34th St., announces that hereafter its unusual china will be shown at "The Studio," 112 Carnegie Hall, 154 W. 57th Street, New York.

Children's Clothes

OUTFITTERS FOR LITTLE PEOPLE On account of tearing down building at 402 Fifth Ave., we announce our removal to 48 West 46 St., N. Y. Tel. 5676 Bryant. Beebee & Shaddle.

Children's Clothes—Cont.

IMPORTED SMOCKED FROCKS. Sizes 6 mo. to 15 yrs. Prices reasonable. Order now for Spring & Summer. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

MISS MOORE. Our specialties for children are absolutely unique. David Copperfield, Jack Horner, Edith, Jackie & other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston. Catalog.

BABY'S FIRST SHOES cast in bronze (gold, silver or copper finish). Preserves forever each crease & wrinkle as baby wore them. Write for circular. Art Bronze Gift Shop, 501 5th Ave., N.Y.

STUART BABY SHOP. "Every Baby Need" from birth to three years—dainty, distinctive, inexpensive garments. Complete layettes ready. Mail orders filled. 57 West 39th St., New York.

CHILDREN'S DRESSES, Infants' Layettes—Hand made and embroidered, tucked, or smocked, or stamped to embroider and make up. Infancy to 6 years. Hurm Art Shop, 277 5th Ave., N.Y.

AU PRINTEMPS 16 West 37th Street, N. Y. C. Original designs in Children's Frocks, Coats and Hats at moderate prices. Telephone 2271 Greeley.

BABY DRESSES, YOKES, BONNETS, carriage robes, etc., all Imported Hand Embroidered Work. Catalogue on request. Irish Linen Co., Davenport, Iowa.

INDIVIDUAL STYLES in smocked children's clothes. Reasonable prices. Illustrations sent on request. Miss J. H. Billings, 337 Humphrey Street, New Haven, Conn.

ADELAIDE M GRANNATT CO., INC. Specialist in Women's and Children's Wear. Children's Frocks and New Spring Gowns at Reduced prices. 2343 B'way, at 85th St., N. Y.

HAND-MADE LAYETTES and Infants' wear ready to make up or finished complete. To 4 yrs. Distinctive designs. Best workmanship and materials. Mrs. A. S. Westcott, Columbia, Mo.

Chiropody

DR. E. N. COGSWELL, Surgeon Chiropodist. Foot Tonic to use after the dance $1 Foot Ointment 50c. Toilet Powder 25c. Expert Manicuring. 418 Fifth Ave., New York.

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MME. PAULINE, Expert Cleaner & Dyer of Gowns, Laces, Feathers, etc. Out-of-town orders promptly attended to. 115 E. 34th St., 900 Sixth Ave., Main Office, 233 West 14th Street, N. Y.

LEWANDOS Americas Greatest Cleaners and Dyers 557 Fifth Ave New York 17 Temple Place 284 Boylston St and 248 Huntington Ave Boston

LEWANDOS 1633 Chestnut Street Philadelphia 1355 G Street Washington Albany Hartford New Haven Bridgeport Waterbury

LEWANDOS Fitchburg Providence Newport Fall River Springfield Worcester Salem Lynn Lowell Portland Cambridge Brookline Roxbury Waltham Watertown Malden Dorchester

KNICKERBOCKER CLEANING CO. High class cleaners and dyers of New York. Main office, 402 East 31st St. Murray Hill 6618. Branch offices, telephone connections.

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MME. S. SCHWARTZ Corsetiere, 11 East 47th Street, New York. Telephone 1552 Murray Hill.

MME. BINNER Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

MME. ROSE LILLI, Corsetiere Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

GOSSARD FRONT LACED CORSETS Fitted by experienced corsetieres, $3.50 up. Corsets made to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.

LE PAPILLON CORSET CO. Mme. Gardner, Mgr., 26 W. 38th St., N. Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

BERTHE MAY'S MATERNITY CORSETS Special for purpose. Dress as usual. Uninterrupted comfort. Mail orders. Write for Booklet 14, or call at 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Sold through special sales representatives only. Corsetieres' Manual free to prospective saleladies. Wade Corset Co., 79 E. 130 St., N. Y.

MME. BARCLAY, MODART FRONT LACE Corsets. Also original designs of custom made back laced corsets. 553 Fifth Ave., N. Y. Tel. 4474 Murray Hill.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Corsets—Cont.

PEETZ FRONT LACE CORSET. "The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

GOODWIN Corsets of every description. Ready to wear from $5 and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Madison Square.

CORSET HOSPITAL. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

LINES AND POISE you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

THE NEW "M. H." CORSET
Most comfortable corset made, whole back, no lacing, no clasp. From stock, $10. To measure, $18 up. Mrs. Gene Watson, 23 E. 45th St., N. Y.

DANCING CORSETS. Soft and flexible, yielding readily to every curve of the body. Ideal for modern dances. To order $8 up. Cleaning and repairing. Katherine D'Arcy, 500 5th Ave., N. Y.

LA PATRICIA CORSET CO.
Mme. Sara, Corsetiere. Not sold in stores.
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120 Boylston St., Boston, Mass.

THE GILLETTE CORSET designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 569 5th Ave., N. Y.

MRS. G. HERRNSTADT.
Corsets made to order.
Tricot and elastic corsets a specialty.
9 East 59th Street, New York City.

MME. CALDOR—SALON DU CORSET
Est'd 1900. The only corsetiere alert to all modern corsets, especially tricots and of rubber. Prices moderate. 350 Mad. Ave., N.Y. Murry H'l 1270

MME. CECELIA
Makes to order perfect-fitting corsets of latest vogue. Special Garments for invalids. 17 W. 42nd St., N. Y. Room 514. Tel. Bryant 7079.

NEYSA HIP REDUCING CORSETS Reduce hips & abdomen 4 to 12 in. & give perfect comfort. Front & back lace, free hip & Tango. $3.50 to $45.00. 563 5th Ave., N. Y. (Ent. 42 St.)

ALONSO'S CORSET HOSPITAL
Parcel post your corset for estimates on Repairing, Cleaning and Alterations. Moderate charges. Corsets to order $5 up. 500 5th Avenue, N. Y.

ALONSO'S BUST BINDER gives greater satisfaction and comfort than the best brassiere. Launders as easily as a handkerchief. $1 prepaid. State bust-measure. 500 5th Ave., N.Y., cor 42 st.

MRS. L. L. ST JOHN now located at 18 W. 45th St., near Fifth Avenue, will continue to give each customer that personal attention necessary in fitting a perfect corset.

MRS. L. L. ST JOHN has studied anatomy. Each individual figure is studied with the idea of muscular grace and ease. Write for booklet. 18 West 45th Street, New York.

Dancing

ALVIENE. Newest dances and graceful carriage rapidly taught. Boston, Tango, One-Step, etc. Individual and private class instructions. Grand Opera House, 309 W. 23d St. Tel. 1616 Chelsea.

BROADWAY DANCING ACADEMY.
Prof. Saato announces his return from abroad with all latest Parisian dances, Argentine & Parisian Tango, Maxixe. Bway & 87th St. Tel. River 6435.

LOUISE MORGAN
Dancing studios, 150 W. 57th St., N. Y. Two doors from Carnegie Hall. The very latest dances taught. Phone: Columbus 540.

ALL MODERN DANCES. Fashion's Latest Steps; Tango, Boston Society, Stage & Classic. Magnificent Studios. Tuition Reasonable. G. Hepburn Wilson, Aeolian Hall, N.Y. 4923 Bryant.

MR. G. HEPBURN WILSON, M. B., recognized authority on modern dance tuition. We can use new instructors in our many schools and hotels. Wilson Lyceum Bureau, Aeolian Hall, N.Y.

MR. OSCAR DURYEA, 47 W. 72nd St., N. Y.
The Thés Dansants.
Saturdays, 4 to 6:30 p. m.
Admission by card, $1.00, including tea.

DON LENO SCHOOL OF DANCING
Peer of Dancing Masters; Brazilienne Maxixe, Innovation, Tango, La Furlana, etc. 143 W. 42 St. (opp. Hotel Knickerbocker). Booklet. Bryant 1194.

MAXIXE, AEROPLANE WALTZ, TANGO
All modern dances. Proficiency assured. $5. E. Fletcher Hallamore. Tel. Murray Hill 427. Studio Hall, 64 E 34th St., next to Vanderbilt.

THE MORGAN D. STERN STUDIOS
Private Instruction.
Studios for Private Dances
Col. 7144. B'way & 57th St., N. Y.

WEEK-END TUITION—Miss Bena Hoffman in modern dances at your home or daily at studio. The Pavlowa Gavotte as taught by her ballet-master, Cecchetti. 56 E. 34 st. (Murray Hill 2623).

Dancing—Cont.

DESCRIPTION OF Dance Masque by Mary Kellogg. "Vacation Dreams," for out-door production. Dances, costumes, scenario, stage directions described by Mary Kellogg, Winchester, Mass.

A BOOK, "DANCES OF THE DAY," By Helen Bourne Wrenn, 64 pp., illst., gives practical Maxixe, One-step, Hesitation, Half & Half, Tango. 50c, postp'd Ogant Pub Co, 125 E 59 St NY.

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WILE-AWAY STEAMER BOXES. A gift for every day. Contents selected for the individual. Prices, $5, $7.50, $10, $15 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Rubber bathing cap, finished with rosette and fringe, in all desirable colors $1.95

Strap sandals of black and white striped sateen.....$1.35

No. 3—New model cape suit of black silk poplin, finished with piping and buttons of self-material. May be worn with or without cape....$16.50

Bathing cap of rubberized satin in pompadour pattern, in a variety of colors.....$1.95

High bathing shoes of black canvas, $0.98; *black satin*.....$2.95

No. 4—New and attractive bathing suit of black crêpe taffeta, with box plaited overskirt, and soft girdle of same material.....$18.50

Omar bathing cap of rubber, trimmed with fruit and rubber quills. All desirable colors.....$4.50

Bathing sandals of black canvas, $0.48; *sateen*.....$0.98

STERN BROTHERS

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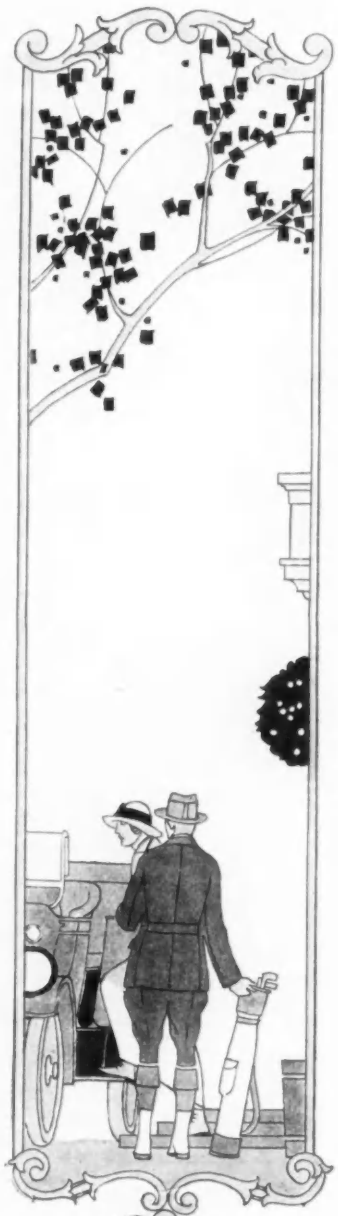
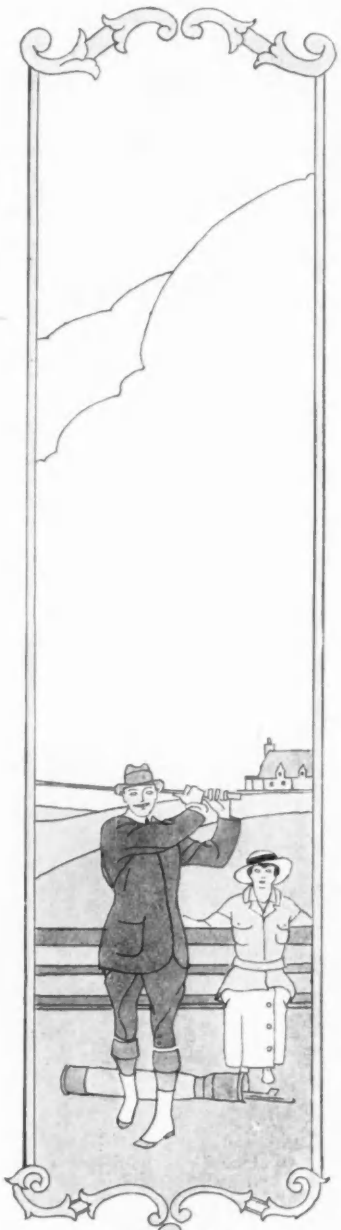
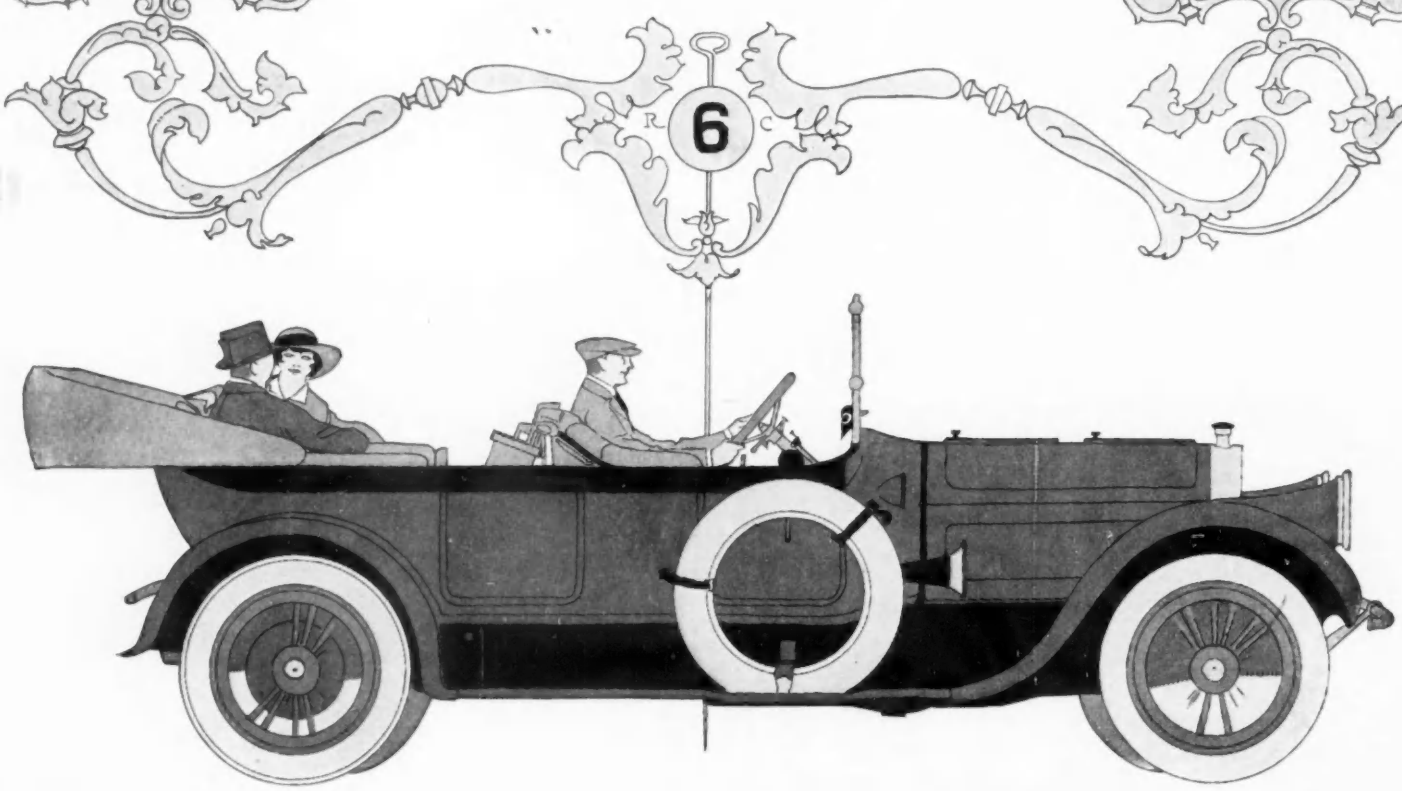


PIERCE-ARROW

The stomach that calls attention to itself is not a good stomach. The servant who requires your instruction is not serving. The greatest attribute a motor car can have is unobtrusiveness. Service comes first, the service that you can lean upon, that requires neither adjustment nor allowance in your plans.





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A Masculine Visitor to

VOGUE'S PATTERN ROOM

Have You Visited It?

The next Vogue is the

HOSTESSES' NUMBER

Dated July 15

JULY 1, 1914

VOL. 44. NO. 1

WHOLE NO. 1002

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THE other day we discovered a man sitting rather forlornly in the corner of Vogue's Pattern Room.

We asked him if he had been waited upon. "No," he replied, "but I don't mind that. Will you tell me why Vogue Patterns are so important that a woman will send her long-suffering husband all the way from Philadelphia, making him pay for his railroad fare and his lunch—besides missing a business appointment—and all to secure a one-dollar Vogue Pattern?"

We were staggered by this question. Fortunately, our visitor answered it himself by saying that his wife's pleasure on receiving the pattern and getting it made up, more than repaid him for the trouble he had taken.

VISIT THE PATTERN ROOM

You need not always send your husband to New York, of course, because Vogue Patterns can always be bought by mail. Naturally, in a case of great emergency——

But a visit to the Pattern Room is always interesting. Sometimes we can tell you new things about the mode. We can always help you select the pattern that will exactly meet your personal needs—though here again we can do the same thing by mail if you will allow us.

Page 87 of this Vogue contains a description of Vogue's Cut-to-Measure Patterns (one of the three kinds made by Vogue) and provides a convenient measurement blank to send with your order.

YOUR SUMMER ADDRESS

Does Vogue know it? If not, you will miss the forthcoming summer numbers. Send Vogue now a postcard with the old and the new address—and please be sure to sign your name exactly as it appears on the wrapper in which Vogue is delivered to you.

THE PRIZE CONTEST

On June 20 checks were mailed to the winners in Vogue's Prize Contest. The prize-winning letters will appear in the forthcoming issues of Vogue, minus the names of the writers; as records of personal experiences with Vogue, most of them are of a decidedly confidential nature.

THE whys and wherefores of entertaining, with many new suggestions for her who is giving luncheons and dinners in midsummer—this is the subject of the next Vogue. Here is its cover:

The cover of the next (July 15) Vogue is By G. W. Plank.

The principal article in the new Vogue will tell how to give a dinner. Every one, of course, can give a certain kind of dinner—the kind that passes off neither well nor ill. Vogue, on the other hand, points out how the really successful dinner is given. With these suggestions in mind, you will find the problem much simpler.

The next Vogue has, too, an article on luncheons and suppers. It is illustrated with the best photographs of tables set for the occasion that Vogue has ever had taken.

The Hostesses' Number also contains notes on house parties, and on the duties of servants.

SUMMER FASHIONS

When you go yachting this summer, perhaps to watch the trials and the final race for the America's Cup, how will you dress? There is a golden mean. For a landsman or landswoman to appear on a friend's yacht arrayed in full nautical costume is as absurd, almost, as it would be to dress like a chauffeur for a motor trip, or a railroad conductor for a journey in a private car. The next issue of Vogue has an article on the proper dress for yachting.

From the races in Paris come some interesting snapshots of the midsummer mode. There will also be a selection of good styles in hats and gowns from the shops of New York.

Photograph by Davis and Sanford Company

MRS. HENRY S. REDMOND

Mrs. Redmond, formerly Miss Julie R. Parsons, is the widow of Henry S. Redmond. Mrs. Redmond, who is counted as one of the great beauties of New York, lives with her young son at the Plaza Hotel during the winter and usually spends the summer months at her villa at Newport

VOGUE

ALL *the* HOURS *of* A SUMMER'S DAY

From the Swim of the Morning to the Dance of the Evening, Costumes Varying with Varied Events, from Hour to Hour Hastily Make Way One for Another

She who wears a long, buttoned basque, long, tight sleeves, and a long, tight underskirt, evidently does not intend to lift a finger in the interest of sports

SUMMER, the season of gaiety, and brilliant colors, and varied pastimes, is the most delightful season of all for which to choose costumes. Inspired by it, gowns take on an airy sprightliness, and few women can resist the charming variations of costumes that are possible on a summer's day. For one thing, each frock has a personality of its own, and as the day progresses and one is discarded for another there is inevitably a pleasant change of moods. The linen waist and skirt of the morning make one feel "fit" and ready for the game of tennis; the piquant bathing suit, which may be as smart as a race costume, leads irresistibly to a frolic in the waves; the luncheon frock of lace and net transforms the athletic girl into the most feminine of women, giving her a daintiness that is later on increased by the lovely afternoon frock for the *thé dansant*, and the more formal gown for the dinner or the evening dance.

For each costume there is the appropriate hat and wrap: for sports and informal wear, the sailor of gay, awning-striped material, with a top-coat in a material of a no less vivid color are appropriate; for the garden party, there are the lace and ribbon hat and taffeta cape; and for the evening, the more luxurious wraps of tulle and lace—filmy, inconsequential, and altogether lovely.

THE RIVALRY OF COLOR AND ALL-WHITE

Color is everywhere—in the sash, stockings, and hat of the tennis costume, or in the coat, cape, and dress for afternoon and evening wear, and yet there is, after all, no more striking costume this season than the one of all-white—white gown, hat, shoes, and even veil.

The long, straight tunic has taken a prominent place as spring has become summer, and before midsummer the long waist, which was the new note at the Paris races where it appeared in gowns of taffeta, satin, lace, and net, will probably be as noticeable. The sketch at the left on this page shows the long waist in a simple form appropriate for a linen or natural colored shantung morning frock. The waist has long, semifitted lines merging into a wide, soft girdle which, like the waist, is fastened with small, clouded pearl ball buttons set very close together. The unlined belt may follow the whim of the wearer as to color or may be of the material of the frock. The collar is new; it stands high in the back where a section turns over, and in front is cut somewhat like the wing collar.

OF SPORTS SPORTSWOMANLIKE

For tennis there is no prettier skirt than the simple model in the illustration at the right on this page, though it is new only in that it has a wide girdle which is a part of the skirt itself

Though the game be to the swift, the sportswoman is not at all content to win it unless the smartness of her sports costume win admiration as well

Motoring home from the sports at the club, the bright corduroy coat gives just the right warmth and touch of color

The lingerie frock for the luncheon or tea adds to its charms of daintiness and coolness that spicier one of variety, sashes itself about the hips, acquires a black satin drop skirt, and ties a blue bow beneath its transparent sleeve

Above the blue of the suit "breaks" the white collar, and the sash gives a bit of color like a rainbow in the waves

and eliminates the trouble of a separate belt. Handkerchief linen is used for the waist shown, which is made in a semitailored effect, with a buttoned-in collar of white piqué. Colored silk stockings, white buckskin tennis shoes, and a Panama hat complete the costume.

FOR BEACH OR LAKESIDE

The silk corduroy coat shown in the drawing at the upper left of this page could be worn over the sports costume just described. It has raglan sleeves and is made with a long vest which is discernible only because of the cut of the corduroy, the ribs of which run crosswise in it instead of lengthwise. It is as much the color as the cut that makes the separate coats of the season attractive; this one comes in green,—a wonderful deep green which yet has much yellow in it,—in rose, blue, absinthe, or yellow. Because rose and blue have been used for the last two seasons, green, yellow, or some other unusual shade is far smarter now. Such coats as the one shown are excellent for motoring short distances—for instance, to and from a club.

The bathing suits of this season are extraordinary. After all, there is not much of them, and when that little is frilled, tuniced, and striped, and so shortened as to show frilled bloomers underneath, the effect is startling and confusing. Pretty bathing suits are always hard to find ready-made, but each season there are a few inspiring models. A very new one, sketched at the lower left on this page, is offered by a good shop for $28. Following the newest trend of the mode, it is made with a box-plaited skirt attached to a plain yoke. This makes a happy combination of the plain top which is so desirable with a full skirt that does not hamper the swimmer. This model comes in taffeta and charmeuse in pleasing dark colors, such as Delft blue and black, with collar and vest of white piqué. The same model might be enlivened by a bright belt and cap.

Every inch a ruffle is the skirt, the butterfly-winged bodice is ashimmer with rhinestones, and summeriness is completed by a splash of tulle to top off the coiffure

History says this frock was designed for a maid of the middle ages, but—I doubt it

What matter if convention demand a wrap and Providence provide a July, so long as woman may devise a tulle cape?

In the gay life of the summer, whether at Southampton, Newport, or along the North Shore, a luncheon often succeeds the morning swim, and the prettiest sort of lingerie frock is the correct thing to wear upon such an occasion. Formerly a lingerie dress meant a dress of embroidered batiste, but now frocks of batiste, handkerchief linen, net, and embroidered net are all given the name of lingerie frocks. White net over net is used for the long waist of the model drawn at the right of the opposite page, and the simple V neck is finished by a frill of plaited black tulle. Below the low, soft belt flare double tunics of fine net lace; the lower one is made just short enough to show an underskirt which may be of black satin or of the white net. A pretty feature is a bow of blue ribbon which is tied around the arm and shows through the transparent sleeve. The hat shown is of white straw with a crown of black velvet trimmed with three fluttering white birds.

When a more elaborate afternoon gown is demanded, the long-waisted, flounced skirt model sketched at the upper right of this page could be chosen. This is one of the prettiest versions of the *moyen âge* styles, and is not trying. The long-waisted bodice is of white charmeuse, with the edges, which are finished by a cording, cut away to reveal the sleeves, which may be of sheer malines or of lace to match the flounces. These flounces, mounted on a net foundation, give the delightfully airy effect which is so marked a feature of the dresses of this summer. The back of this frock shows a loose, draped sash finished by one long end.

SUMMERINESS VERSUS PERISHABILITY

An evening frock of lace is formal enough for the summer dinner. The bodice of the gown illustrated at the left on this page has a V neck with the new upstanding frills over the shoulders weighted by rhinestones. In the skirt many ruffles of sheer Malines lace overlap each other in a billowy effect. This style of model is suitable for black or white lace, plain net, or organdy, embroidered or plain.

A wrap which is luxurious because of its very perishableness is sketched at the lower right on this page. It is of plaited tulle and Malines lace, and though it has not great warmth, its beauty is unquestionable.

KING'S WEATHER AND KING'S SPORT GREETED SOCIETY AT THE FIRST UNITED HUNTS MEET AT BELMONT PARK

Mrs. Ogden L. Mills, who has since gone to visit her mother, Mrs. William K. Vanderbilt, at the Vanderbilt château in Normandy, joined Miss Mai Watson's party soon after luncheon

Photograph below copyrighted by the International News Service, N. Y.

One of the merry luncheon parties at the Field and Turf Club before the meet included Mr. Frederick T. Frelinghuysen, Miss Mai Watson, Miss Maud Kennedy, and Mr. Eric Winston

Among enthusiasts who strolled from club house lawn to paddock were Mrs. Samuel Wagstaff and Mr. Albert E. Gallatin

"À la mode" to the tippiest trimming on their hats were the costumes worn by Mrs. Dave H. Coddington and Miss Susan Fish Dresser

Mrs. Arthur Iselin, who is a versatile sportswoman, is as staunch a supporter of racing as is her escort, Mr. Cornelius Bliss

Mrs. Robert L. Gerry, whose husband's horse, "Footlights," won the Hempstead Steeplechase, and Mr. August Belmont, whose "Mission" won the Dinner Sweepstakes

Mrs. W. Scott Cameron, accompanied by Mr. Harvey Ladew, the owner of "Knick-knack," who finished third in the Piping Rock Serial

Mr. Joseph Stevens with Mrs. Bradish Johnson, who wore a smart cape costume and carried a slim Watteau staff with a handsome, jeweled top

Mrs. James B. Eustis, who has since sailed for Europe, was much interested in viewing the horses in the paddock

OWNERS OF VICTORIOUS THOROUGHBREDS, AND OTHER INTERESTED SPECTATORS, PHOTOGRAPHED AT THE CLOSING MEET OF THE UNITED HUNTS ASSOCIATION SEASON

Miss Maud A. Kennedy, who misses few of the outdoor events of the season, and her fiancé, Mr. Eric Winston

Miss Claire Bird, Mrs. W. Scott Cameron, her sister, Mrs. August Belmont, Jr., and Mrs. Bayard Hoppin, leaving the club to join Mr. and Mrs. August Belmont in their box. Below is shown the finish of the Metropolitan Handicap, in which "Buskin" unexpectedly won, and the favorite, "Rockview," finished third

SOCIETY THRONGED TO BELMONT PARK FOR THE TWENTY-FIRST METROPOLITAN HANDICAP

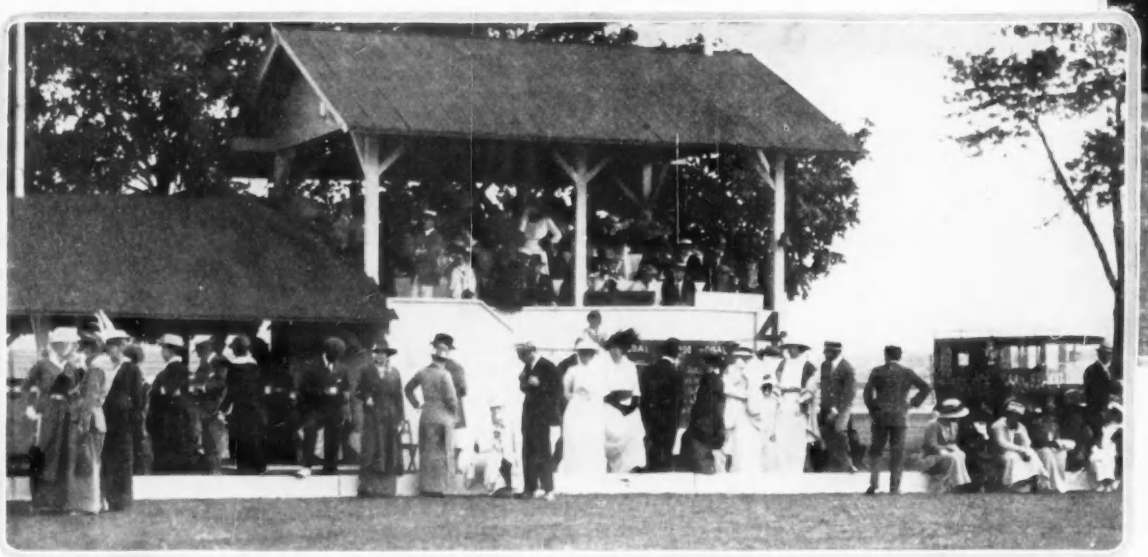
Noted English sympathizers who watched the American polo practise were Lady Wimborne, the Duke de Penaranda, Mrs. John Traill, and Mr. John Traill, one of the English team

Mrs. Robert Bacon, escorted by Mr. Bacon and Mr. James A. Burden, at the left, on her way to the scoring pavilion to witness the practise game of the British four on the American field

From left to right: Mrs. F. O. Beach, Mrs. Arthur Iselin; skipping two, Mr. William Eldridge, Mrs. Joseph Stevens, Mr. William A. Larned, former tennis champion, holding the polo ball; Miss Mary Canfield, Miss Bishop, Mrs. Ogden L. Mills, seated; Mr. Cyril Hatch, Miss Anna Sands, Mrs. William Goadby Loew; skipping one, Miss Alice Nicholas, Mrs. Archibald Alexander, Mrs. Courtlandt Barnes, Mrs. Devereux Milburn, Mr. Charles Steele, Mr. Alfonso de Navarro; skipping one, Miss Angelica Brown, Miss Marion Hollins, Mrs. William Greenough, Mrs. William K. Vanderbilt, Jr., and Mr. James B. Eustis

Miss Alice Nicholas and Mrs. Arthur Scott Burden were among those who saw one of the fastest practise games of the season

Mrs. William K. Vanderbilt, Jr., who was an interested spectator at the Meadowbrook polo practise. Mrs. Vanderbilt is building a new house which will restore to the Piping Rock community the hospitality of "Veraton," which burned down last February



FAIR DAYS THAT WERE NOT RACE DAYS FOUND SPORTS LOVERS WATCHING THE POLO PRACTISE AT MEADOWBROOK, WESTBURY, L. I.

The cape, which scarcely has a rival in popularity and variety, is at its smallest and airiest when it is of white lace to veil the back of a banana colored charmeuse bodice. The broad girdle, also of charmeuse, buttons conspicuously in front,—as buttons are wont to appear very obviously somewhere,—and the narrow charmeuse skirt but half conceals its narrowness under two broad flounces of lace, yet gains thereby the approved silhouette afforded by the long tunic. Accompanying the frock is a small white plumage hat above which floats a single black fancy feather

Though the woman of 1914 *greets with a superior smile the domestic fine art of the eighties, it is with an altogether different expression that she welcomes the return of the basque of that period. The frock is made of a delicate shade of pink taffeta and is conspicuously adorned with a sash of navy blue taffeta which terminates at the back in an enormous bow. The skirt is a champion of the new flounces which have vanquished the puffs and give promise of overcoming their long-lived rival, the tunic. The chic rose at the collar bespeaks a French touch of the new, new*

Fashion, almost consistent, designs a frock of the blue taffeta and white organdy of the season and even retains, in front at least, the long favored, long tunic. Sustained constancy were, however, too much to ask of Fashion, who in the same breath reveals in two deep flounces an undeniably growing fondness for a newer favorite; and lest any observer should charge a lack of novelty, makes a frock look like a suit by fashioning a bodice after the manner of coats, and creates an underskirt of transparent white organdy only to bind it by broad, horizontal stripes of blue taffeta

IN SPITE OF THE ENTRENCHMENT OF THE KIMONO BLOUSE, THE BASQUE OF THE EIGHTIES IS STEADILY GAINING GROUND—FLOUNCES, HAVING CONQUERED THE PUFFS, BID FAIR TO ROUT THE TUNICS

The slimmest Parisienne in Paris, swathed in glistening silver cloth and dragging a flapping panel train behind her, appeared at the first night of the Ballets Russes and suggested in fascinating fashion the shimmering, illusive mermaid. The underskirt of the costume was prolonged—slightly—to form the lowest possible corsage; and the thinnest possible "chemise" of white chiffon, embroidered in a rambling design of silver paillettes, cast a soft shadow over the shoulders, while above the knees a band of silver cloth first forced it to follow the graceful figure of the wearer and then allowed it to break the outline by a sudden flare

To distinguish themselves at all from the frocks of the daytime and the out-of-doors, evening gowns have been, reluctantly, compelled to venture an extreme décolleté. The bodice of this gown, discarding all assistance, determines to sustain itself by its own tightness, and the skirt, seeing an opportunity to monopolize the elements of elaboration, demands one ruffle upon another of ivory "craquelé" lace and, at each side, shirred and knotted draperies of white satin. These, draperies, seen from the front or the back, give the breadth of line that is at present fashionable, and yet preserve from the side view the correct slenderness of silhouette

PARIS ADDS GLITTER TO GAIETY

At the Ballet Russes, Jewel Struggles with Jewel in Brilliance, and as Dinner Gowns Decrease in Extent, They Increase in Glitter

THE summer-old rivalry for supremacy between outdoor and indoor Paris is at its height, and it would be a shrewd umpire indeed who could determine whether the races or the theatres evoke the greater enthusiasm and dispense the more excellent entertainment.

To inaugurate the ninth season of the Ballets Russes M. Serge de Diaghileff presented Richard Strauss's latest creation, "La Légende de Joseph" in addition to Schumann's "Papillons," and his ever popular "Shéhérazade." From the dazzling stage-setting by Bakst one turned, during the entr'actes, to the dazzling audience, where stomachers were as large as breastplates and where diamonds were legion—and real.

THE JEWELS OF THE DUCHESSES

Opera-glasses were leveled at the loge which contained several grand duchesses who wore wonderful jewels, and jewels on that night meant diamonds. The tiara worn by the Grand Duchess Vladimir was as large as a small Russian turban and consisted of closely set, perpendicular bars studded with large diamonds, as shown in the sketch at the lower left of this page. Still larger were the stones in her dog-collar of diamonds with just a few rubies here and there for color. The diamonds in her ears looked too wonderful to be true, and when my eyes finally fell on the stomacher of diamonds which completely hid the front of her corsage, I blinked involuntarily.

By her side was the Grand Duchess Cyril, who wore a splendid tiara of diamonds set in the Greek key pattern. She wore a necklace of pearls and a stomacher of diamonds and sapphires. The Grand Duchess Vladimir wore long black gloves with a black frock, but the Grand Duchess Cyril, who also was dressed in black, wore long gloves of a *café au lait* shade. *Café au lait* gloves have been used with afternoon dress for some time, and are now beginning to appear on every side with evening dress.

Among the Americans in the audience I noticed our American Ambassador and Mrs. Herrick, Mrs. Mackay, Mrs. Henry Boynton Moore, Mrs. Philip Lydig, the Duchess de Talleyrand (née Gould), the Princess Michel Murat (née Stallo), and also Mr. Harry Lehr. There were few elaborate head-dresses. Mrs. Herrick wore a small tiara of diamonds and pearls, Mrs. Philip Lydig wore a large Spanish comb, and the Princess Michel Murat's hair was simply waved with no ornament at all. Madame Chéruit's hair was dressed rather high with a solitary ostrich feather based in a filet of ostrich rising above her forehead, as shown in the sketch at the upper right of this page. The slenderest beauty in Paris sat at my right, a fairy vision in the frock of silver cloth and paillettes sketched at the left on the opposite page. Like every other frock that has been launched within the last two weeks, it consisted of a narrow underskirt and a loose chemise which fell to the knees. The underskirt of silver cloth was very short, with a panel train, and was topped with a strip of silver cloth drawn tightly over the bust to form a décolleté corsage. Over this hung a chemise of white chiffon, so sheer that it scarcely veiled the shoulders and the scant underdress of shimmering silver cloth. The chemise was embroidered in a straggling pattern of silver paillettes, and below the hips was held close to the limbs by a sash of silver cloth. The stockings worn with this costume were of light gray silk and the slippers were of silver cloth.

A sprightly and defiant plume rose up and up from the filet of ostrich which bound the head of Mme. Chéruit

A SELF-SUFFICIENT BODICE

The frock sketched at the right on the opposite page was worn by a young Englishwoman this same evening at the Ballets Russes. The bodice, which was very low, was drawn so tightly across the bust that it simply could not slip down even though it was minus shoulder-straps. The skirt was a fluffy mass of *craquelé* lace ruffles in a deep shade of ivory. Lengths of white satin were shirred at the waist-line on each side and hung to the knee, where they were knotted and attached to the skirt. Skirts still have the wide effect when viewed from the front or back, but viewed from the side, the silhouette remains very slender, as this sketch indicates.

Many of the smartest evening gowns are of silver cloth, which requires no trimming and is becoming to almost every one. Two wreaths of roses formed the only trimming on a frock of silver cloth, sketched on this page, which appeared at the Ballets Russes. The bodice, the short tight skirt, and the court train were all of silver cloth, and the very full tunic was of chiffon in the palest imaginable gray. The tunic was shirred very full at the waist under a girdle of dull pink roses. The square end of the train was fringed with jet, and jet tassels hung from a filet of pearls which encircled the

The diamonds of the Grand Duchess Vladimir blazed in every direction in a vain attempt to outshine one another

Silver cloth, far from demanding trimming, barely tolerates it, and in this Ballets Russes costume somewhat grudgingly suffers two wreaths and two roses to serve as the only elaboration of its beauty

At the première of "Othello," Mlle. Cécile Sorel wore a jewel-studded filet

head of the wearer. A small aigrette of black *crosse* was posed directly in front of the coiffure. The fan carried was of eagle feathers.

A DINNER-DANCE OF DINNER-DANCES

One of the smartest entertainments of the season was the dinner-dance given by the Marquise Godi de Godio at the Hôtel Meurice in honor of Her Imperial Highness, the Duchess d'Aoste. Dinner was served to a few intimate friends, and at ten o'clock the dancing began. The circular ballroom was hung in smilax and a profusion of rambler roses, and the mosaic floor made an ideal surface for the modern and somewhat complicated dances. A pretty feature of the evening was the distribution of bouquets to the ladies just before supper was served. Under the direction of M. André de Fouquières, a huge wheelbarrow, apparently made of ferns and trailing vines, was trundled into the *salle de danse*, and was brought to a standstill in front of the royal guests. A gigantic rose tree stood upon the wheelbarrow, its branches extending in all directions, and as the couples danced by the tree clusters of roses were taken from its branches and presented to each lady. The scene was an exceedingly brilliant one, and the vivid splashes of color against the magnificent costumes and jewels made the glittering room look like fairyland.

The Marquise Godi de Godio wore the marvelous gown of black and white and silver sketched in the middle on this page. The long, trained skirt was of black tissue shot with silver and embossed with heavy silver butterflies. A diaphanous drapery of filmy white lace fell tunic-wise to below the hips, and silver moths fluttered through the meshes of the lace at irregular intervals. The bodice of the gown was fashioned of the white, silver-embroidered lace. At the front, the fulness brought from the shirred underarm seams was gathered into a small silver rosette from which two long, silver tassels hung to the hips. Black satin slippers laced with silver cords over silver-embroidered white silk stockings, were worn with this exquisite gown. A narrow diadem of diamonds set in platinum crowned the lovely little head of the wearer, and a loose chain of diamonds clasped one slender arm and hung loosely down.

GOWNS AND JEWELS, JEWELS AND GOWNS

The Baroness Henri de Rothschild wore a splendid gown of cloth of silver. It was draped about her graceful figure in masterly lines, and the material of the gown was so beautiful in itself that not a particle of trimming was necessary. A diadem of enormous, pear-shaped pearls and diamonds and a wonderful rope of pearls, of which each pearl was scarcely smaller than a pigeon's egg, were the jewels worn with this striking gown.

The Duchess de La Rochefoucauld wore a gown of mauve tulle embroidered in silver. Her reddish-gold hair was dressed high and held in place by a filet of black tulle with a high, standing aigrette. The Grand Duchess Anastasia of Mecklenburg wore a gown of raspberry satin with many diamonds. A diadem of diamonds and emeralds stood high above her forehead, and a magnificent spray of flowers made of diamonds and emeralds covered half the front of her corsage.

The Grand Duchess Cyril wore a black and silver gown with a high, emerald girdle. A diadem of diamonds in the Greek key pattern and a splendid rope of pearls were her jewels. The Duchess d'Aoste was gowned in white satin and wore many diamonds. Her jewels were royally magnificent as befits her station at the Italian Court. Her diadem was of diamonds, and the ropes of pearls and the corsage ornaments she wore blazed across the great ballroom with almost blinding splendor.

One of the prettiest features of the whole entertainment was the dancing by Miss Hawkesworth and Mr. Basil Durant, who are

Silver moths fluttered through the filmy white lace of the tunic and through the black tissue, shot with silver, of the trailing skirt, which formed the gown the Marquise Godi de Godio wore at her smart dinner-dance in honor of Her Imperial Highness, the Duchess d'Aoste

meeting with much success in their exhibition dancing. They danced at the Meurice for Her Imperial Highness, the Duchess d'Aoste, at the *soirée* given by Mrs. Peter Cooper Hewitt, and their engagements for future entertainments are numerous and important. Miss Hawkesworth is wearing some particularly smart gowns that have been designed for her especially by Poiret. Her splendidly lithe figure lends itself admirably to the great couturier's original taste and impeccable design.

AMERICAN SUPPER-DANCES

The first of the American supper-dances at the Hôtel Majestic took place last week. It was well attended by the American colony in Paris, and the imported negro music was a successful innovation. At half past one, after supper had been served, a one-step contest was inaugurated, and among the winners were Miss Bache and Count de Rougemont. These dances are to continue throughout the season, under the patronage of Mrs. Reginald Vanderbilt, Mrs. Lorillard Spencer, Mrs. Charles Oelrichs, Mrs. Joseph Harriman, and other prominent society people.

One of the most effective gowns seen at the first dance was worn by Miss Bache. It was of white chiffon, dull blue moire, and silver paillettes. The narrow *fourreau* of white chiffon had a deep, irregular border of dull blue moire, on which an elaborate design in silver paillettes shone brightly. The tunic of white chiffon fell just below the edge of the blue-bordered *fourreau*, and paillettes were scattered all over its surface. The blouse was of the same spangled chiffon. A blue moire girdle ended in a long, graceful sash. A narrow filet of blue tulle which snugly bound the head of the wearer was held in place by a single white gardenia at the nape of her neck.

The gown of black satin and jet worn by Mrs. Newton Adams was unusually striking in line. The jet tunic clung close to the simple satin *fourreau*, and threw into marked relief the lovely neck and shoulders of the wearer. Mrs. Steinway wore a charming gown of white satin veiled in black chiffon.

One of the smartest gowns of the evening, worn by an American, was of pastel blue taffeta and resembled the styles popular for little girls in the year 1880. It had a long, almost shapeless slip that extended from neck to knee. Below this slip a wide plaiting of taffeta extended to the ankles. About the knees a wide, flat sash was bound, and a stiff, two-looped bow stood straight across the knees at the back. The slip buttoned down the back with large, blue, bullet buttons, and a high l'Aiglon collar flared away from the neck, leaving the throat bare above a square-cut, rather low décolleté.

AMERICANS AT THE OPERA

Mrs. Astor, Mrs. Vanderbilt, Mrs. Ogden Mills, and Mrs. Potter Palmer are among the Americans who are back in Paris for the gaities of the spring season, and with the exception of Mrs. Astor, all have taken apartments. Mrs. Potter Palmer made her first appearance at the opera a few nights ago when Mr. Russell presented Melba and Vanni Marcoux in "Othello." Her hair was waved and dressed very simply, with no ornament at all, as shown in the sketch at the lower right of this page. There were no extravagant headdresses in the audience. Filets studded with jewels were much in evidence, and the only tall aigrette of the evening was worn by Mlle. Cécile Sorel, as shown in the sketch at the upper left of the page. Mlle. Sorel was gowned in white taffeta with a filmy scarf of white tulle across her shoulders.

Mrs. Philip Lydig's frock of black moire taffeta had a low bodice of white lace, and her pointed slippers were covered with lace. I have often admired the graceful way in which Mrs. Lydig wears a shoulder scarf, and as she sat in front of me at the Théâtre des Champs Élysées I noticed that her scarf of rose point lace was drawn across her shoulders without a wrinkle, and all evening long the medallion that marked the middle of the scarf never shifted a fraction of an inch from where she had placed it, squarely between her shoulders. Her corsage was cut in a deep, wide V in the back, and her scarf was very effective. Mrs. Herrick, who with the Ambassador occupied a nearby loge, was gowned in leaf brown silk brocade embroidered in paillettes. E. G.

Mrs. Potter Palmer, who made her first opera appearance of the season when Mr. Russell presented Melba, wore a simple coiffure

FASHIONS *that* MAKE *the* RACES FAMOUS

The Gowns Are the Thing: Longchamp Horses Run to Lure Them Out, and Society Attends the Running in Order to See Them and Display Them

From left to right: President Poincaré, Queen Mary, King George, Madame Poincaré, and Madame Deschanel, who is the wife of the president of the Chamber of Deputies of France

"*MAIS ce n'est qu'une chemise,*" in a liquid French voice at my elbow, made me look up quickly, and I saw what indeed was "only a chemise." It was such a charming chemise of ivory filet lace, and was worn so becomingly by the Baroness Henri de Rothschild that it stood out most effectively against the dozens of lingerie frocks which appeared at Longchamp on the occasion of the recent visit of the Danish sovereigns. Several of these chemise frocks were illustrated in the June 15 number of Vogue, but they were all of cloth or silk, and it is surprising to see how different they look when developed in lace and tulle.

Sketched on this page is the "chemise" worn by the Baroness de Rothschild. It had long, tight sleeves of ivory net finished at the hand with a band of filet lace, and the skirt, which almost touched the ground, was of *craie* silk crêpe finished at the bottom with a narrow band of embroidery in the same tone. A similar band of embroidery topped the chemise. The small hat worn with this costume was of mauve roses with a brim of Parma colored velvet, and the parasol carried consisted of two ruffles of pale mauve tulle and taffeta. But what attracted me particularly was the pearl necklace worn by the baroness. Seven magnificent pearls of most remarkable size hung from a slender platinum chain which encircled her neck. One was faintly rose, another a deep peach-blossom pink, two were yellow, and the other three were black.

LONGCHAMP GUESTS

Shown in the photograph in the middle at the bottom of page 30 is the Grand Duchess Anastasia of Mecklenburg-Schwerin, mother of the Danish Queen. She also wore a chemise frock. It was almost hidden under a three-quarter-length cape of black cloth lined and trimmed with white satin, but as she sat in the reserved tribune chatting with the Countess Torby the cape slipped from her shoulders, and showed that her frock was cut on the exact lines of the Poiret model sketched on page 21 of the February 15 issue of Vogue. It was of dark blue satin, even to the lacings on the hips, but the blue of the frock was quite subordinated by the vivid Saxe blue of the taffeta parasol which she carried.

The young Countess Nada Torby, who made her début in London early in June, looked charming in a girlish frock of white silk striped in rose color, while her sister, the Countess Anastasia, wore blue and white striped silk.

Late in the afternoon King Christian and President Poincaré walked about the paddock, but Queen Alexandrine remained with Madame Poincaré in the Presidential Tribune, which is photographed at the lower right. A black satin dress and a long black satin cape were worn by the Queen. Madame Poincaré wore a cape of navy blue taffeta over a mustard colored frock. The Countess Tyszkiewicz wore a mantle of black taffeta trimmed with black velvet—the same model that was illustrated on page 30 of the May 15 issue of Vogue. Mrs. Myron T. Herrick was in dark blue taffeta brightened by touches of cerise.

IN THE NAME OF LINGERIE FROCKS

Daytime frocks have indeed taken unto themselves many of the attributes of evening toilettes. It is rather a surprise when wandering about the *pesage* to come face to face with sheer, light colored frocks cut décolleté,—or at least décolleté in effect, though with one thickness of tulle as a sop to convention,—and even to see jewels.

In the *pesage* there were many lingerie frocks —not tub frocks, but elaborate affairs of lace

Without a concession or a single plea, the chemise, in a glorified version of ivory filet lace, becomes a charming gown worn by the Baroness de Rothschild

Shortly after the departure of King George and Queen Mary, the hospitable land of France again became the hostess of reigning sovereigns, and greeted the King and Queen of Denmark, here photographed in the Presidential tribune at Longchamp. Queen Alexandrine is standing between President Poincaré at her right and King Christian X, at whose left Madame Poincaré is seated

The sash in its longest and widest version is adopted by the Duchess of Sutherland, who appears here at the left. She, like the other notables on this page, was snapped while watching the races at Longchamp

The plumage hat which Paris now elects to honor is particularly becoming to the clearly cut features of the Baroness Maurice de Rothschild

Since the opening of the racing season early in the spring scarcely a Sunday has passed that has not witnessed the presence of the Duchess de Brissac and the Princess d'Arenberg at Longchamp or Auteuil

Beneath a bright blue parasol of innumerable pointed ruffles is seated the Grand Duchess Anastasia of Mecklenburg-Schwerin, whose daughter, Queen Alexandrine of Denmark, has recently paid official visits to England and France

A-flutter with white-tipped black "crosse" is the black velvet hat of the Princess Guy de Faucigny-Lucinge, whose blue taffeta frock, after the present manner of frocks, affects a coat and masquerades as a suit

The Baroness La Caze, formerly Mlle. Gisèle de Lesseps, wears at Longchamp one of the first gowns to introduce the modish basque. With her is her husband, a keen follower of the hunt and the races

In its imitation of the dinner gown, the outdoor dress now goes one step farther and becomes sleeveless in all but the unessential fact of a little tightly drawn, Nattier blue tulle

over satin such as have been worn in the name of lingerie frocks for the last two years. The only tub frock that I saw was of plain white batiste and it was worn with a bolero jacket of black velvet. The skirt was finished at the bottom with a half-inch bias fold of the batiste set on like a ruffle, and while there was no narrow underskirt, a certain corkscrew movement to the bottom of the skirt gave the effect of an underskirt.

Even lingerie gowns have basques with their ruffled skirts. One of the first lingerie gowns of the season, sketched in the middle on page 32, appeared at Longchamp. It was of filmy *craquelé* lace in a soft écru shade with a basque of crêpe de Chine in the same shade. It fastened with ivory colored ball buttons, and the skirt was made of a series of narrow lace ruffles posed on tulle over a foundation made of two layers of chiffon. With this was worn a voluminous cape made of three deep flounces of black Chantilly lace on tulle. The cape hung from a capuchin collar of black velvet with ends that crossed the bust and were knotted at the waist-line in the back.

DÉCOLLETÉ IN BROAD DAYLIGHT?

The latest ruse by which to accomplish a décolleté bodice for daytime wear is to have the satin slip cut as low as an evening gown, and the long-sleeved bodice of lace or tulle cut just high enough to cover the collar-bone. In spite of the high-necked bodice the general effect is that of an extremely décolleté frock, as is illustrated in the sketch in the middle of this page and the photograph below it. The corsage of black satin and lace has surplice fronts of the satin. In the back the satin merely forms a girdle, and above this the shoulders are veiled with black Chantilly lace with a lining of a single layer of flesh colored chiffon which extends only a few inches above the girdle.

A no less effective exponent of the fad for the décolleté frock to be worn in broad daylight is shown in the sketch at the upper left of this page. In this case a guimpe of Nattier blue tulle embroidered in silver had blue tulle sleeves as long as possible, as thin as possible, and as tight as possible. The tight bodice and the skirt were of black satin, and the long tunic was of the silver-embroidered blue tulle.

A charming suit which I saw at Longchamp is illustrated at the lower right of this page. It was of gold colored *velours de laine* and the jacket curved slightly in at the waist-line in the back. The row of buttons which were the sole trimming were covered in the material of the suit.

RACE-MEET HATS

At the last race-meet I also saw the exceedingly smart hat illustrated at the upper right on page 32. It was of white satin and black aigrette-like plumes. The length and character of the plumes were doubtless due to a clever modiste's fingers, and not to an extinct member of the bird kingdom. The high frill worn with this hat was of two layers of sheer batiste held in place by the silk band at the neck of the coat.

The little plumage hat shown at the lower left of page 32 was one of the chic models seen at the races. The soft, white feathers were slightly iridescent and the two high pheasant feathers at the side were black. The hat was worn tilted low over the right eye, and the high, black tulle frill about the neck hid the chin and lips, so high it was.

The charity fête given at Claridge's recently for the benefit of the Red Cross Society was one of the most brilliantly attended affairs of the

To be puritanically high-necked and puritanically long-sleeved and yet to most intents and effects décolleté, requires the subtle ambiguity of the fashions and fabrics of the year 1914

The high surplice fronts of this gown which was seen at the races made the transparency of its back, as shown in the sketch above, come as a complete surprise

So pleased with its own color is this suit of golden "velours de laine," it will sacrifice not an inch to braid or ornament but covers even the buttons with itself

season. The booths were piled high with charming bits of needlework and laces, and the buffet, which was a bower of crimson roses, was heaped up with baskets of ripe cherries. Against this background, the lovely toilettes of fashionable women stood out in bold relief.

GLITTERING BOOTHS AND GLITTERING PEOPLE

During the course of the afternoon, royalty drifted in to pay a tribute to the Red Cross Society. The Grand Duke Vladimir, accompanied by the Grand Duchesses Vladimir and Cyril, and Anastasia of Mecklenburg, with a discreet following of attendants, came in to the great salons at about five o'clock. The orchestra played the dignified and beautiful Russian hymn and there was great craning of necks as the party slowly made a tour of the bazaar.

One of the most effective gowns which I saw at the bazaar was worn by the Marquise de La Tour du Pin. The underskirt of black satin was veiled from waist to knee with a scant flounce of point de Venise lace. On the edge of this flounce a band of black moire was stitched and on the edge of the black moire was a band of white moire. These bands were bias, and flared away from the underslip of satin. The waist was an intricately draped affair of point de Venise lace and black satin, and high on the left shoulder at the back, a page's cape of black satin was gathered so that the edge fell just to the hips. An exceedingly smart black toque with two prodigious paradise feathers was worn with this gown.

Baroness Maurice de Rothschild was among the most popular *vendeuses* at the bazaar. She wore a lovely gown of voile in two shades of mauve. The waist and skirt were of pale mauve voile and were simple in line and cut. A tight hip girdle, with one long, straight end falling to the hem of the skirt in the back, was of a deeper shade of mauve, and exactly matched her suède shoes and embroidered silk stockings. A small toque of velvet pansies set at a becoming angle completed this most charming costume. The Duchess d'Albufera wore a black satin coat and skirt with touches of emerald green moire about the throat and wrists. A rakish little hat of black satin and tulle was worn with this rather severe suit.

Black aigrettes—longer than bird ever bore—whirl around a white turban as if by centrifugal force

Lest one doubt its emancipation from tightness, a chiffon skirt is plaited a thousand times

There threatens to be little left of the lingerie gown beyond its name. It has sacrificed its individuality to the vagaries of fashion; in its desire for a basque it gave satin and crêpe de Chine a chance to creep upon it; and now that it must have a cape, velvet and black lace surround it

A rose at the collar and odd little streamers show smartly on a white taffeta costume

A hat makes believe to be tilted by interminably long feathers so as to almost hide an eye; a tulle ruche hides the mouth

ASSORTED COSTUMES OF SELECTED PEOPLE

The Countess de Castellane wore a black satin redingote over a narrow, black satin skirt. Her hat was of black tulle and paradise. Another stunning gown was worn by the Countess de Rougemont. The full tunic and the waistcoat were of black and white striped satin, the underskirt was of black satin, and the high, Gladstone collar and deep, turn-back cuffs were also of the plain satin. A narrow vest of black lace and long, tight, black lace sleeves softened the rather trying broad stripes. A small, white rose toque with a stiff black aigrette completed this exceedingly smart costume.

Countess de Béarn wore one of the prettiest of the new reversible capes. It was of black satin lined with white satin and had a high, rolling collar which was of a modified l'Aiglon cut. The Marquise de Ganay was becomingly gowned in dark blue satin with touches of white at her throat and wrists. A smart black toque with black tulle ruchings crowned the toilette.

The Marquise de Jeanjean wore an extremely effective costume of white lace and black chiffon. Bands of seed pearls outlined all the seams of the gown, and narrow scarfs of black chiffon were drawn in and out of the lace and knotted in loose bows all down the back. The effect was exceedingly airy, and irreproachably smart.

E. G.

AS SEEN by HIM

Turning the Cloud of "Hardupness" Wrong Side Out to Show the Silver Lining—Newport!—May It Always Be Popular, but Popular or Otherwise—Newport!

IF SOME one were to ask me what was to be the fashion, the fad, of this summer, I would undoubtedly reply without a moment's hesitation, "To be hard up." This is, if we will but admit it, not an entirely unpleasant variation in affairs mundane; and it has its advantages as well as its disadvantages—though that is hard to realize.

It has been nearly ten years since we were last at the "hard up" point in the cycle. It was the financial panic of 1906—or was it 1907?—I am sure it was somewhere about that time, that last gave us a taste of "the sting of poverty," in regard to which novelists and playwrights have endeavored to enlighten us for, lo, these many years! I remember the period of the panic especially, because the summer following was so gay and there were so many beautiful entertainments given at Newport. Gaiety is always the sequel to "hard times," and so I possess my soul in complacency while the world is agog with discussions anent the tariff and the "tightness of money." However, I have achieved an attitude of anxious interest in the probable effect of the Mexican situation upon our financial affairs.

HALF-MOURNING ONLY

Of course, the fact that the market has been dull, that certain reform measures have gone hard with certain business concerns, and that bankers and capitalists have hoarded rather than invested their money during the winter, has meant considerable loss to many of us, yet being "hard up" when the condition is epidemic is not a condition entirely to be bemoaned. At least, it affords a topic for after-dinner conversation which is of personal interest to nearly every one at nearly every dinner-party, a topic which gives us an opportunity to rest our "stocks and bonds" vocabularies, which are more or less jaded from requisition evening in and evening out.

At any rate, a well-known cynic has said that like other maladies being hard up is often feigned by those who are free from it, and certainly, in that case, it can not be considered to be an inconsolable hardship. It means, perhaps, the giving up of a club or so, or the reducing of the number of motors in use. Such an epidemic also curtails the number of donations to charities, which is deplorable; but on the other hand, it seems to encourage a certain democratic feeling between people of means and those without means, a feeling which is considered to be a prime factor in the well-being of a republic.

In spite of the period of "hardupness" at home, Americans do not seem to have gone to Europe to economize. On the contrary, they saved the London season by taking beautiful town residences there and giving splendid entertainments. Also, those Americans who have been in Europe only for a limited time have added to the gaiety of the smart hotels, and have kept the reputation of Americans as "free spenders" well up to its normal temperature.

NEWPORT FOREVER

Whether the general depression in regard to affairs financial will affect the Newport season, yet remains to be seen. Although the harbor at Newport is quite as beautiful as ever, the motoring and driving and riding to hounds entirely as good, and the golf and polo still unsurpassed, much of the old-time glamour of the place has vanished. The season there is still gay, to be sure, but it scarcely lasts over a month now, and very few new houses have been built in recent years. However, the few accessions to the community have been notable ones, and there is no doubt that Newport will be with us always, even if its glory has paled perceptibly during the past six years.

One thing that argues well for the survival of Newport is that its society comes in family contingents. While a place made up of unrelated households and establishments may be deserted within a few years after the zenith of its popularity, it will be many a long day before a community made up of family groups will lose all of its devotees. For instance, the Vanderbilt family, with its many different ramifications, has made Newport a place of summer residence for years, and the Belmonts and the Astors have been scarcely less loyal. However, since the death of Mrs. William Astor, her villa has been occupied only fitfully; some of the time by her son, the late Colonel Astor, and some of the time by Mr. Vincent Astor.

The Havemeyers, the Wetmores, the Giberts, the Whitehouses, the Lorillards, the Burdens, the Carrolls, and the Blights are among those families which are gradually disappearing from the little world of Newport. However, Mrs. Arthur Curtiss James and the Hoffmans are distinguished recent additions to the colony.

THE BOYCOTT BY THE DÉBUTANTES

The débutantes seem to have crossed Newport off their engagement lists this summer, for not one young girl of a prominent family—that is, so far as I have noticed—is to be brought out there this season. Indeed, it seems to me that people have a general tendency to neglect summering places at present, and to spend half of the year on their own country estates and the other half of it in New York and in Europe.

AT HOME AT SEA

YEAR by year the emptiness of the pet boast of advertisers that "all the comforts of home" may be enjoyed away from home has become less empty until at present it may really be accepted at face value. So anxious to fulfil the boast have ocean liners become that for fear the passengers should not like it they even refuse to curtsy to the billows of the sea, and persist in holding an even keel, come wind, come weather. Indeed, not only do the steamships simulate the stately demeanor of terra firma itself, but they duplicate, as well, the restaurants and roof-gardens of cities, and far from ruffling the physical equilibrium of passengers, they scarcely jostle their minds or their bodies out of the routine of city living.

Of course, there are some exceptional days when the sea loses its temper and even the biggest of the steamers bobs to the inevitable; but such days are few and far between, and as a rule, one may stroll down a little street of shops, purchase flowers and bonbons at leisure, and proceed to a "gossiping engagement" with a friend, just as though one were at Newport or Monte Carlo or some other placid, stationary spot.

Likewise, to stand at the companionway as the "evenings are drawing in" and see the gay throngs of fashionably gowned women and the men in pompous, uncompromising evening dress pouring toward the dining-rooms and restaurants, is to wonder if Aladdin has rubbed his lamp and transported the most of society on to the face of the waters.

Time was when the question of what to take for wear aboard the steamer was a perplexing one, but modernism has solved it, and one takes all one possesses, for there are dinner-parties in the restaurant and dances afterward which requisition attire as splendid as that required by the most formal of landsman's functions. In fact, there might be said to be an "ocean season."

(*Continued on page* 84)

Photograph by Moffett Studio

MRS. HERBERT SHIPMAN

Mrs. Shipman, who was a member of the New York-Palm Beach colony this winter, is the wife of the Reverend Herbert Shipman, rector of the Church of the Heavenly Rest. Mrs. Shipman will follow her usual custom of spending the summer with her father, Mr. Edson Bradley, at Tuxedo

INNOCENCE

with

INNOCENCE AFORETHOUGHT

THERE are no two words in the language more contrasted than Childlike and Childish; yet literally they both mean the same thing—like a child. But the one implies everything which in the child itself is simple and innocent and admirable, because the child has not outgrown it; whereas the other is our term of contempt for childish weakness or wilfulness in those of wiser years. A child's baby-talk is pretty because the child is trying to talk plainly; the affected baby-talk of a grown person is displeasing because it is an obvious attempt at quaintness. The ingenuousness of a child may be appealing, its petulance or impropriety may amuse; but the same things exhibited in an older person cause us to let our eyes fall discomfortably. In the child, these limitations are the very signs of growth, because the child intends beyond them; and we call childlike only what is likewise unconscious and unintentional, looking toward fuller bloom. Children are never childish; nor can any one be consciously or intentionally childlike.

AND as with the child, so with all the children of nature: what we admire in them can not be admirable if it is cultivated. Their virtues exist by virtue of unconsciousness; the beast is noble where his imitator is bestial. The charm of all rustic or primitive simplicity is innocence; and the least innocent thing in the world is to try to be innocent on purpose. The Watteau shepherdess may be as delightful as the real shepherdess; but not in the same way, nor in a different way merely, but absolutely in the opposite way—as an urbanity so extreme that it plays at being pastoral. And the cultivation of primordial crudity and violence is less harmless in being more sincere: at best affectation, at worst degeneracy; in any case the very last thing any primitive person would do. Nothing is more unnatural than a return to nature.

THE tendency to "return to nature" is all around us, evident in a thousand ways, but most plainly, perhaps, in some new fashions of art. The crude colors, the childish drawing, the substitution of symbolism for form, are (as the Futurist eagerly reminds us) very ancient and barbaric. The like may be seen in the Metropolitan Museum, but there is this fundamental difference, that the real primitive art is patently trying to be expressive and beautiful, whereas the modern "primitive art" is trying to be primitive. There is the same contrast between the modern literature of admired brutality and the literature of truly vigorous and violent folk: from the "Iliad" to the "Cowboy Ballads" there is one pervading note of pathos and mystery and awe. The worship of strength is invariably a mark of the effete and the neurotic, for strength itself always worships beauty: wolves bay the moon, it is the moonstruck Nebuchadrezzar who bays the wolf.

OF course, merely artistic and philosophic fashions do not matter seriously unless they are seriously translated into life. We shall, no doubt, outlive Futurism and the Superman as we have survived Euphuism and crinolines. It is worth while, however, to understand the principle of the thing, lest we be led blindfold by that familiar argument that since improvements have frequently been opposed, whatever is opposed must be an improvement. Moreover, so far as this reactionary bull-worship does really mean anything, it is an ugly sign; for as a fact of history it takes hold strongly only upon effete and supersensitized civilizations. So long as we retain the primitive ideal of nobility and sentiment, we may be primitively strong and wholesome; so long as we have anything childlike in us, we shall not be childish. For that is one meaning of the wise old story of Genesis: that innocence must not be an end, but a beginning. We have long since eaten of knowledge, nor need we, perhaps, be without gratitude to Eve. Heaven is above us yet, and the world before us; but to turn back toward a sophisticated Eden is forbidden by the Angel of the Sword.

In his portrait of Madame de Crome, Jules Cayron made effective use of a filmy black scarf to heighten the brilliancy of the painting

The brush of Gervex portrays Madame Jouarre in a pose of unaffected grace, refreshing in its spontaneity and freedom from convention

AMONG *the* PORTRAIT PAINTERS *of* PARIS

"Place aux Dames" Is Ever the Watchword in the Exhibition of the "Cercle de l'Union Artistique," Which Forms the Annual Prelude to the Two Salons

EACH year the art season in Paris begins with the exhibition of the *Cercle de l'Union Artistique*, known in Paris as *l'Epatant*, which serves as a prelude to the two Salons. This year the exhibition was opened by M. Poincaré, president of France, and Mme. Poincaré, assisted by the Marquis de Ségur, president of the association.

The *Cercle de l'Epatant* is, in fact, one of the most important clubs in Paris, and numbers among its members not only many people high in the social world, but many prominent artists and such famous writers as Paul Hervieu, Maurice Donnay, and Henri Lavedan, all members of the *Académie Française*. Frédéric Masson, who has won fame by his history of Napoleon, Forain, the caricaturist, and Grosclaude, the humorist, are among other famous members of this club. It occupies one of the oldest and most beautiful residences of Paris, on the Place de la Concorde, and has a magnificent gallery, which, during the month of the exhibition, is the meeting-place of fashionable Parisian society.

IN FRIENDLY RIVALRY

It is a tradition of this society that portraits of women shall form the main part of the exhibition, and the famous portrait painters of the day, such as Gervex, Flameng, Humbert, Gabriel-Ferrier, Chabas, Roll, Guirand de Scévola, Baugnies, Ablett, Béraud, and Cayron join in friendly rivalry in presenting the most prominent society women.

A work which attracted much attention at the last exhibition of this association was the portrait of Madame de Crome, by Jules Cayron, which was shown there for the first time. Madame de Crome is represented at three-quarter-length, seated. She wears an evening gown of shimmering, pale satin, which leaves her shoulders bare, and a filmy scarf of black mousseline-de-soie which veils her right arm enhances the brilliancy of the flesh tones. Madame de Crome is well-known in the fashionable and artistic circles in Paris, where she resides, and is noted for her distinction and for the individuality of her gowns.

Henri Gervex, who is a veritable specialist in painting beautiful women, contributed a fine, half-length portrait of Madame Jouarre, which won admiration both for the beauty of the regular features and for the unaffected grace of the pose. The coiffure, the lines of the scarf, and the poise of the body combined to give an air of unconscious ease which was a welcome contrast to the conventional attitude favored by many portraitists.

The prominence of both artist and sitter added interest to the portrait by Chabas of Mrs. James Hazen Hyde, daughter of Mr. John Leishman, formerly American Ambassador to Berlin. Mrs. Hyde was a prominent figure in Parisian society as the wife of Count Louis de Gontaut-Biron, but after his death she entered but little into social affairs. The announcement of her marriage to Mr. James Hazen Hyde was received with much enthusiasm, for few Americans are more popular in Paris than Mr. Hyde, who is head of the *Société France-Amérique*.

Another American woman who was represented in this exhibition was Mrs. Blache, whose portrait, painted by Jean Béraud, was admirable for the simplicity and elegance of the composition.

François Flameng, who is as well-known in Paris as in New York, showed a portrait of a fashionable Parisienne, Madame Lefèvre-Vacquerie. In its gracious arrangement of the taffeta gown of soft grays, relieved by white roses and laces, this painting recalls the works of painters of the eighteenth century.

Alfred Roll, president of the *Société Nationale des Beaux Arts*, whose attention is usually given to important decorations, turned for a moment to portraiture, and exhibited a superbly luminous portrait of Mlle. Diéterle, a noted actress, reclining among the lace cushions of a *chaise longue*, beneath a heavy, fur rug. The novelty of the presentation and the fresh color gave an individual note to this portrait, pleasantly at variance with the cold classicism of many modern portraits. In the full-length presentation of "Madame R.," by Gabriel-Ferrier, are to be found all the qualities of the conventional portrait—resemblance, vivacity, firm modeling, and the sumptuousness of materials painted after the manner of the old masters.

By Dagnan-Bouveret, whose work is noted for its exquisite delicacy, was a charming portrait of a girl, "Mlle. D. G.," dressed in a simple, white frock, with a girdle of taffeta. Mauve and rose-tones in a flower-filled vase emphasize the perfection of the girl's hands, which are painted with wonderful skill.

AMERICAN PARISIANS

Among the members of the *Cercle de l'Union Artistique* are many American painters of note. A number of these artists were represented in this year's exhibition, although one missed the work of Julius Stewart and of Aston Knight, who this year passed the winter in America. Frederic A. Bridgman was represented by a charming French landscape, "Le Matin en Normandie," and Alexander Harrison showed a characteristic, luminous canvas, "Lune Dorée," one of the successes of American artists in Parisian exhibitions.

The exquisite delicacy and the golden beauty characteristic of works of the late Gaston La Touche throw the charm of Arcady about his little landscape called "The Ford," with its dainty figures and rippling water

Under the title of "After the Meeting," Cecilia Beaux, in decorative mood, portrays an exponent of modern modes engaged in the exposition of modern problems

A man with an outlook of his own and a technique which to some extent makes up in power what it lacks in distinction, is George Bellows, whose "Cliff Dwellers," a painting of New York East Side life, was awarded the third prize

An Englishman, Richard Jack, of London, won the second prize with his group called "The String Quartette," which was previously exhibited at the Royal Academy, London

BY ITS COSMOPOLITAN CHARACTER AND THE CONSERVATISM OF ITS ATTITUDE, THE INTERNATIONAL EXHIBITION AT PITTSBURGH HOLDS A CLAIM TO THE TITLE OF THE AMERICAN SALON

AMONG *the* REVIVED ARTS

THE predilection of the present age for the things of former times has been marked by the revival of so many arts long fallen into disuse that it seems a natural and logical thing that the portrait silhouette should again return to favor.

With the simplest of means,—a bare outline filled in with solid black and set off against a background of gray, white, or gold, —without modeling or texture or color, the silhouette expresses in definite and individual fashion the personality of the sitter. The rounded contours of childhood, the firm lines of maturity, and the characteristic outlines of old age are all to be discerned in the telltale line bounding the space of unbroken black which the imagination constructs into a solid figure.

Among the artists who have recently taken up this old-time branch of portraiture is William Fuller Curtis, a member of the Architectural League of New York and of various other art associations, who has won a considerable reputation for his large, decorative wood-carvings, which have won many prizes.

CURTIS SILHOUETTES

Mr. Curtis, who was a pupil of Julius Rolshoven, Robert-Fleury, and François Flameng in Paris, has tried his hand at many branches of art outside the wood-carving to which he devotes the larger part of his time. His adoption of the art of silhouette making was more or less accidental, and was suggested by the charm of the outline made by the figure of a small nephew as he stood against a lighted window. A piece of cardboard lay at hand, and upon this the outline was sketched and filled in with black; then, as the cardboard proved unsatisfactory as a background, gold was used to cover it.

In this beginning were the characteristics which distinguish Mr. Curtis's work from that of the silhouettists of our grandfathers' day. He uses no mechanical means in making the outline, but simply places the sitter against a strong light and then draws the silhouette free-hand upon his cardboard. He then fills it in with black, and instead of the plain white of the old silhouette, adds a background of gold, which he treats as the background of a portrait is treated, lending it interest by a decorative design or, as in the case of the silhouette of Doctor Urquhart, introducing objects which give a key to the personality or profession of the person who is represented.

INTERPRETING UNCONSCIOUSNESS

This free-hand work gives a spontaneous and vivacious quality to the silhouette not to be obtained by the more mechanical processes, and renders possible that slight emphasis on individual traits which makes a portrait spirited and personal.

The unconscious grace of childhood finds charming interpretation in these unique shadow pictures. Among the most delightful renderings of childhood by Mr. Curtis are the "Joan and Peter" and "Polly's Little Boy," shown here, the silhouettes of the three Thébauds, and of Master Francis Sydney Smithers. Interesting silhouettes of grown-ups include those of Charles Eliot Norton, David Bispham, Dr. George Waldo Crary, and that of Dr. Urquhart, which is reproduced just below.

The boyishness of Peter, the girlishness of Joan, and the merriness of both of them, as well as their intent interest in Peter's balloon, find linear expression in a silhouette

The well-known "little girl who had a little curl" must have been the one whom Mr. Curtis saw, and it was evidently at one of the moments when she was "very good indeed"

Polly's little boy, deep in his book, reads the words with his lips after the manner of childhood

A study in poses, translated into outlines with the strongest emphasis on noses—serene dignity teaching childish pertness and demure shyness

An effective method of centering attention on the head and of lending interest to the background

The modern silhouette achieves interest by introducing a background that is characteristic

WHERE PUPPETS OUTPLAY PLAYERS

Dramas of Old Masters Are Interpreted in Germany by Wooden Dolls with a Sympathy to Make New Masters Envious and Actors Fearful

By CLAYTON HAMILTON

IT IS recorded of Goethe that, in his early youth, he saw the medieval tale of Dr. Faustus represented in a puppet-theatre, and that the impression thus received was one of the motives which led him to devote a lifetime to the composition of what ultimately proved to be the greatest philosophic poem of modern times. Recently, in Germany, the public has shown a strong revival of interest in the antics of animated dolls; marionette theatres have been established in such centers of culture as Munich and Leipzig; and the finest of inventive artists have been employed to develop the toy stages to the highest possible efficiency. It is not at all surprising that, in a country that cares deeply for the ancestry of its classics, this modern movement should have reached its culmination in a revival of the puppet-play which Goethe saw, and which represents the earliest dramatic rendering of the Faust legend that is still extant.

Last summer, in Munich, an American traveler witnessed a performance by puppets of "The Lamentable Life and Terrible End of the World-Famous, Known-to-Everyone, Magician, Doctor Johannes Faustus"—which was announced as "the earliest German Faust-play, which gave to Goethe the first inspiration toward his Faust-poem." This medieval play was very interesting in itself; but first of all, it is necessary to record the conditions under which it was performed.

A FULL-GROWN THEATRE IN MINIATURE

The Marionetten-Theater Münchner Künstler (it is scarcely necessary to translate this imposing compound name), of which Herr Paul Brann is the director, is situated in the Ausstellungspark—a sort of permanent fair-ground to which the public resorts on holiday afternoons and evenings for instructive entertainment. In this Exhibition Park it is possible to dine at popular restaurants and to listen at the same time to admirable orchestral renderings of classic music; and there are many buildings about, which set forth exhibitions that are of interest to that educative organ which Hamlet subtly called "the mind's eye." The Marionetten-Theater is a charming little building which seats about as many people as the Little Theatre in New York. In all of its appointments it resembles a full-grown playhouse except for the diminutive size of its proscenium. This tiny picture-frame includes a curtain on which a medieval knight is shown riding amid haunting and mysterious trees; and at the sight of it there rises a child's desire to turn the pages of the picture-book of which this curtain is a cover.

When at last the curtain rises, the beholder discovers that the stage differs only in its diminution from those of the best theatres in Germany. The scenery is perfectly designed, and the lighting of the stage affords a lesson to the student from afar. The stage-direction of these miniature performances is immeasurably superior to that to which we are accustomed in the spacious theatres of New York; and it is by no means a mere jest to add that the acting is less wooden than that of many of our so-called artists.

Prince Regent Luitpold of Bavaria leaving the Marionetten-Theater in Munich after a special performance of the famous miniature puppets arranged in honor of his visit

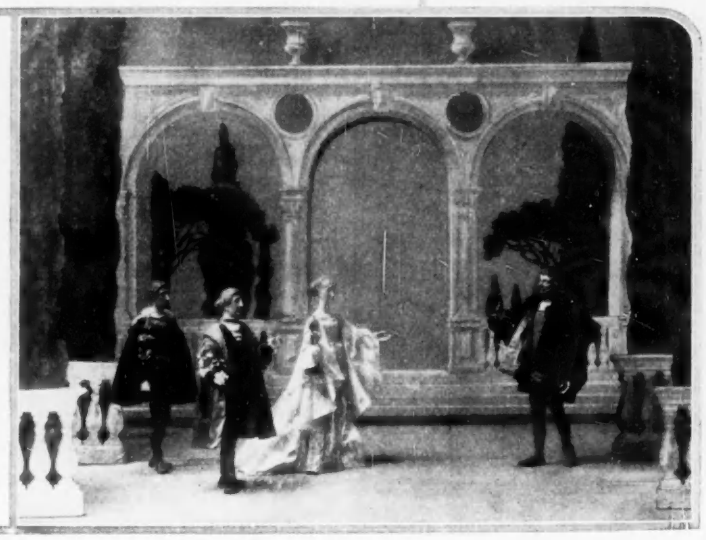
PUPPETS ENDOWED WITH GENIUS

The puppets of this theatre are much smaller than the Neapolitan marionettes which may still be seen enacting the old legends of Carlomagno and his peers in the Italian quarter of New York; but they are much more skilfully articulated. They do not appear to be more than a foot in height, but their movements are marvelously natural. They sometimes walk airily, without touching the floor with their feet, and remind us of those heroines of eighteenth century romance whose pastoral feet disdained to bend the daisies as they trod the dew; but they sit down with the ease of contemporary tired business-men, and they manipulate their arms with an amazing fluency of gesture.

The vocal prowess of these tiny actors is scarcely less remarkable. The Neapolitans entrust the reading of their puppet-plays to a single person, who alters his voice to indicate a shift from character to character; but the Munich management employs an entire company of artists and endows each puppet with an individual voice. All the members of the company can really read, and many of them also are admirable singers. This latter requirement is necessitated by the fact that several different pieces are set forth every day and that more than half of these are operettas. At five, six, and seven o'clock, when the Exhibition Park is just beginning to gather people for the evening, the marionettes perform such delicate frivolities

(*Continued on page 82*)

Hans Wurst being presented as servant to Dr. Faustus and supplier of comedy to the drama, though later versions dispense with his services

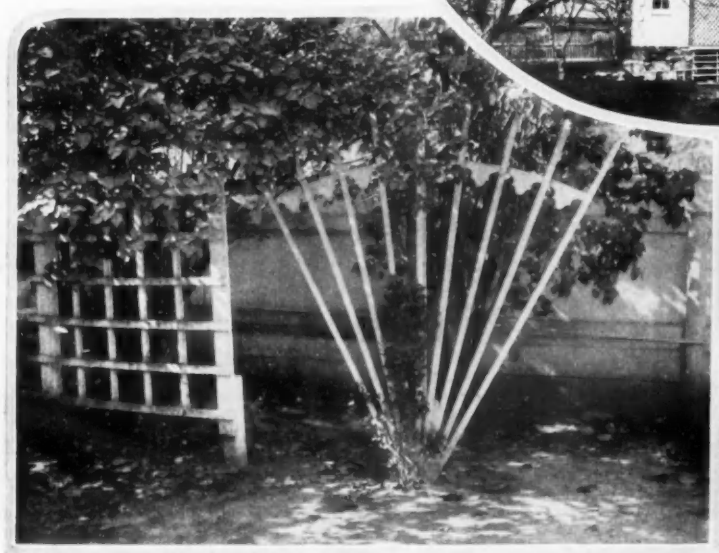


The rejuvenated Faust is welcomed to the court of the Duke of Parma by a miniature great lady of life-like grace and graciousness

EXCERPTS FROM OLD GARDENS TUMULTUOUS WITH PHLOX AND RHODODENDRONS, THEIR PATHS INTERRUPTED BY TRELLISES

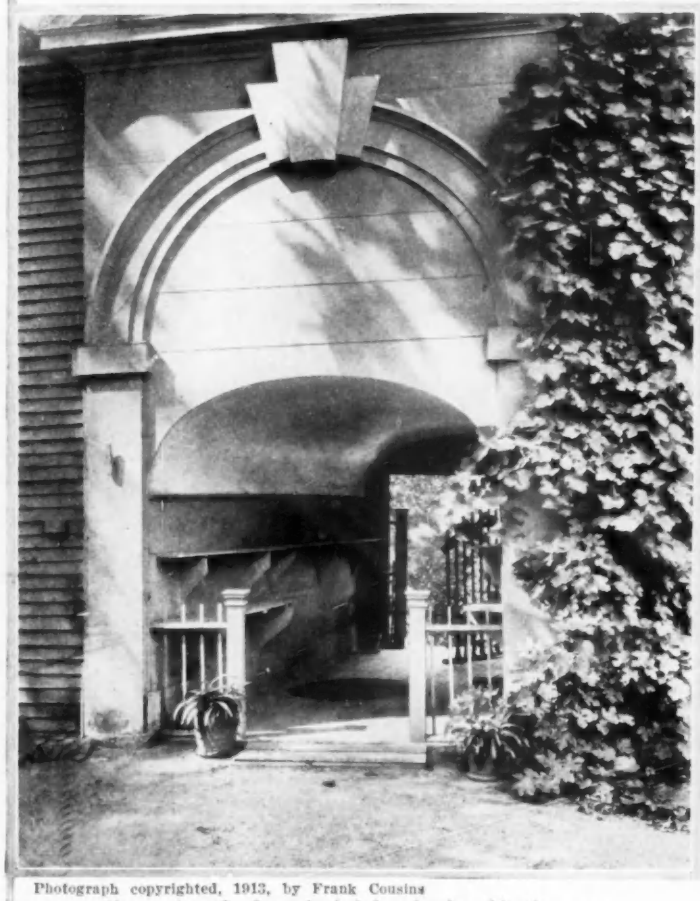
ARBORS MASSED WITH CRIMSON RAMBLERS OR FLECKED HERE AND THERE WITH THE MORE DELICATE COLORING OF WISTARIA

A quaint tea-house of the eighteenth century suggests a means of disguising our modern unsightly tanks and power-houses



Our colonial ancestors oft found delight in such fan-shaped trellises as this one, which affords an attractive frame for midsummer green or the frosty flowers of May

A leaf-crowned arbor with gracefully festooned doorway offers refreshing shade if the sun strikes sharp amid the luxuriant growth of green plants and sweet-scented flowers



Photograph copyrighted, 1913, by Frank Cousins

Almost since the days of witch burning has this picturesque, vine-clad portal been the entrance to a courtyard in which blooms a beautiful old-time garden of historic Salem

Photographs by Frank Cousins Art Company

The old-fashioned garden of an ancient mansion, at intervals interrupts its rhododendron-bordered paths by colonial arbors, painted white, and thickly covered with wistaria

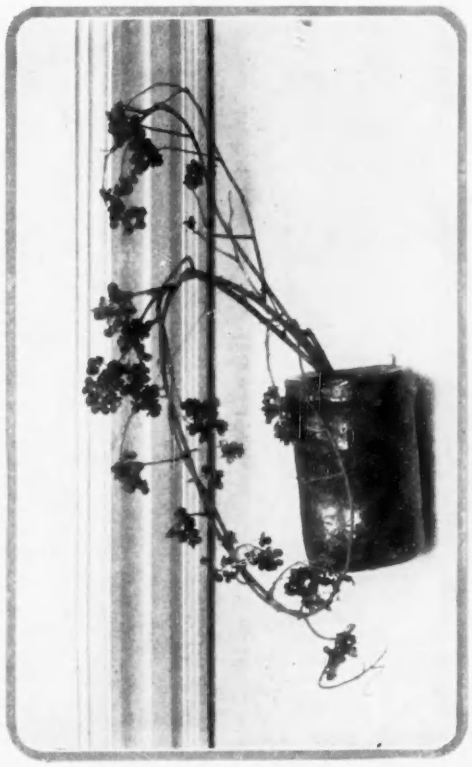
JAPANESE ARRANGEMENTS *of* BRANCH *and* VINE

Wherein the Aim Is to Create an Illusion of Flowers on a Parent Stem or Branches on a Tree

By MARY AVERILL
Author of "Japanese Flower Arrangement"

Courtesy forbids the Japanese to look down upon friendly gifts of flowers—hence the hanging vase against the wall

The hanging basket swings free in doorway or window and a tiny stick holds the stems of the vine within it together at the base, forming the required parent stem



In the Japanese house, the favored place for the wall-vase filled with branches is high beside the doorway

The wide mouth of the Japanese flower holder prolongs the life of the flowers by giving them abundant air

The central mass and balancing side masses required by the Japanese may be found in a single branch

THE effective placing of cut flowers and greenery in private homes has, until the present time, been attended by many difficulties. It is only with the simplifying of interior decoration that the difficulty of placing them properly has been, in a measure, overcome. To be seen to advantage, flowers must be placed against an unbroken background; even great masses of them go unnoticed if there is no space left free from ornaments and pictures which will furnish such a background. Even very beautiful flowers, if placed in a vase standing on a table or mantle in the midst of a clutter of ornaments, can not be appreciated.

BRANCHES AS DECORATION

To a certain extent we all know how to arrange flowers, though the Japanese are the only people by whom the arrangement of cut flowers has been reduced to a science. The rules and principles of Japanese flower arrangement have become widely known in recent years, and have had a perceptible influence on flower arrangement in the west. There are, however, comparatively few people who understand the value of greenery and branches, or appreciate their decorative quality, which carries even in rooms of large proportions and creates a wonderful background for flowers. It is to Japan, also, that we owe our knowledge of the effective use of large branches for decoration.

The branches of pine and other evergreens form an almost permanent decoration, as they last for months, or even through an entire winter season. They may even be placed in large and striking vases, which, by their intrinsic beauty, occupy prominent places in rooms of large size. Branches so arranged take the place of growing palms, and make a very effective decoration, as they can be bent and trimmed into the proper proportions.

WITH THE EFFECT OF GROWTH

The objection has frequently been made that Japanese flower arrangement does not lend itself to the needs of the west, because it is not sufficiently striking for large rooms. Such an objection does not hold good in the case of branches used for room decoration, for when properly arranged they are both striking and beautiful. According to Japanese rules, branches should be put in high vases, with wide mouths, and should stand upright with all the appearance of growing in the vase. This effect is obtained by supporting the branches by a forked stick placed across the mouth of the vase, with the branch placed in the fork. Lead flower holders can not be used for these high vases, as the branches placed in them would sink

(Continued on page 74)

A French mourning frock tops a skirt that places many a plait between itself and the tight skirt of last season with a childlike Russian blouse

At the right in this smart Longchamp group is the wearer of a Callot variation of the cape: short, shirred, and an integral part of a gown of black and "café au lait" satin

By what means the Poiret collar stays on the cape, or the cape stays on its wearer, furnishes the observer with much food for speculation

MANY ARE THE BYPATHS OF STYLE BY WHICH THE FRENCHWOMAN ATTAINS THE HIGHWAY OF FASHION

So diplomatically draped is a black satin dress that it neither abjures altogether the effect of a tight underskirt, nor declares wholly in favor of a full one

Although many favor Roman stripes only as trimming, at least one, and that one a Parisienne, grants them her full approval for a whole gown

As floppy as a garden hat and adorned with a parrot which makes up in color what it lacks in loquacity is this Newport model buttonholed in red worsted

Solitary, but equal to its responsibility, is the soaring red quill stuck through and through the little round, red and blue and purple crown of a chic plain hat

The new sailor, flexible enough to bend ever so casually, makes devotees by virtue of its becomingness as well as by the familiar practicality of its type

THE SO FAR *and* NO FARTHER *the* PLAIN HAT MAY GO

The Brim May Be Wide, the Brim May Be Narrow, and both Crown and Brim May Go as Far as the Wearer Likes in Brilliance, but However Big or However Gay the Plain Hat Must Be Plain

MUCH is heard of the plain hat, but evidently its genus is not thoroughly grasped as yet, since so many sartorial crimes are committed in its name. The term means a good deal more than merely a simple hat with trimming that is given neither to flaunting itself in the breeze nor to perishing at the first hint of dampness. That the plain hat should be smart is a foregone conclusion, and it is necessary that it should be becoming, but, above all else, it must be true to its type.

The dignity of the plain hat can not be juggled with; such a hat is designed for wear with a certain style of dress and should be worn only with that style. Its possibilities are restricted, and once it is worn out of the proper setting the effect is hopelessly dowdy. In fact, it may properly appear only with the blouse and tub skirt, the linen or cheviot country suit, or the simple morning frock of washable material. Of course, any one of the several accessories of these costumes, the sweater, sports coat, or driving cape, is a proper accompaniment of the plain tailored hat.

The type of collar to be worn with a plain hat is of great importance. It should be the low rolling collar of the moment, or a high, turn-over collar with a four-in-hand tie. Not only should the collar and tie be true to the type of the plain hat, but the veils selected for it should be equally circumspect. Plain chiffon or barege in dark colors—green, gray, blue, or brown—are appropriate materials and colors for the veils which accompany plain hats. There is a decided vogue at present for the barege veil.

THE PANAMA GLORIFIED

The first hat shown on this page is a glorified Panama adorned with a brilliant parrot embroidered in vivid green and red worsteds. This model is quite out of the ordinary, as it introduces a novel note into the realm of the plain hat, yet one that is in no wise out of keeping with its type. The edge of the brim is buttonholed in red worsted. The vivid tones of the trimming go well with the rainy-day tweeds, yet the hat is equally appropriate with an all-white, fair-weather costume, and many smart women are wearing such a model at Southampton and Newport.

No less striking and quite wonderful in coloring is the hat sketched at the upper right of the page. It rejoices in a mixture of tones that is daring and yet altogether pleasing. The rounded, red and blue and purple crown with a soaring red quill, solitary, but equal to its responsibility, rises above a black brim that tilts and spreads a little to the left to give an unusually becoming outline.

While possibly the most popular hat of any wardrobe, the sailor hat has often been worn by reason of its general utility rather than by virtue of its becomingness. Realizing that the sharp line of the stiff brim has been a trying one for many faces, a leading manufacturer has brought out the new sailor model shown on this page. In this model the brim is flexible, and so is entirely different in outline from that of the old-fashioned sailor. The hat sets low on the head, has a moderately high crown, and as it is adjusted the flexible brim bends ever so casually and eliminates any suggestion of stiffness. Soft Milan straw is used for this model, and it is featherweight. It promises to be the most popular sporting hat that has been brought out for years.

The Panama hat is always included in a smart wardrobe, and there is no change in such models this year, except that they sponsor adjustable hatbands that are novel and that give a pleasant although strictly conventional variety. Stripes in black and white and colors are used for these hatbands, and the material is a silk gauze which is heavy but flexible.

ROBBING THE PLAIN HAT OF SEVERITY

Less severe and uncompromising than most hats designed exclusively for plain wear are those of cretonne. Small-figured patterns are the most desirable, and except for a ribbon bow, and that only a small tailored affair to hold a narrow crown band in place, no trimming is permissible. Favorite materials for such hats are the old-English chintzes that have a black and white stripe or a check somewhere in the pattern. In this case the striped or checked portion is used for brim covering and the flowered part for crown covering, or vice versa. Cretonne hats may be in almost any shape; they adapt themselves to almost any size or outline, provided it adheres to the requirements of a country hat. As shade hats they are always desirable; and one with a straw brim and a crown of blue and mauve cretonne would be attractive.

A plain hat of rough, purple straw may be trimmed with a flat bow of chintz, or a burnt straw hat may be finished with a crown band of purple, grosgrain ribbon. Another trimming which is in keeping with the character of the plain hat is of the straw itself. In a certain dark green model there is a crown band and a flat bow of white woven straw, while a model of purple straw has a broad, straw wing sewed flat on the brim.

As the summer waxes older plain hats of taffeta or moire with a leather or kid band and buckle as trimming will be smart. The first hint of autumn makes straw inappropriate, and so it is always well to have at least one plain hat of taffeta or moire. A white taffeta hat with a crown band of glazed black ribbon is extremely satisfactory, as it can be worn with frocks or suits on any color. Felt hats may be worn throughout the summer on cool days, for felt is never out of season; the conventional sporting hats of felt are available in smart shops during all the seasons of the year.

A row of pearl buttons down the back, as well as up the front, gives a distinctive touch to an airy blouse of white net

Such details as a black and white belt and buttons wer so big, characterize a handkerchief linen morning frock

Bright striped piqué in imitation of the Roman-striped silks of spring, is ingeniously combined with linen

BEACH FASHIONS AT HIGHWATER MARK

Gay Corduroys for Cool Days, Cool Linens for Warm Days, and Bathing Suits That Follow Fashion's Latest Fads

An important item of the beach wardrobe is the simple white corduroy suit which triumphs over many tubbings

IT IS certainly not a difficult task to choose pretty clothes for the seashore; rather is it difficult to resist the impulse to buy all of the attractive things that are offered. Cool, simple, tub frocks that justify their name and come from frequent tubbings with their lines intact and their smartness uninjured, are, of course, the basis of a seashore wardrobe. This year some of the prettiest of these dresses are made of handkerchief linen, or in combinations of linen and colored striped piqué.

The gown in the sketch at the upper right of this page, which would be especially charming for beach wear, is an effective model of white linen and piqué striped in black and mustard color. It is carefully made with such fine details as bound buttonholes, hemstitched shoulder seams and hem, and pretty details of trimming that do not interfere with its tubbing. The odd cuffs, the smart collar, and the soft, wide girdle are all attractive features. It is offered at a smart shop, and costs $14.50.

With this dress is shown an excellent hat of white peanut straw faced with black leghorn and trimmed with a grosgrain band. The hat has a straight brim of medium width and a crown of medium height, and can be worn either straight on the head or tilted. Price, $7.50.

Almost as popular as the smart low shoe of the season are the white buckskin boots shown with this suit. At a certain bootmaker's they are $6 a pair.

The simple dress sketched at the upper left of the page is made of handkerchief linen, and may be had in white or in any of a number of colors. Its very simplicity makes it attractive, and such details as the square neck opening, the large pearl buttons, the lines of hemstitching used as trimming, and the tiny hip pockets lend it distinction. The belt is a pretty one of white leather run with black silk cord in the fashion first seen this season on French tub frocks. This frock is priced at $15.

With it is worn a charming hat of Futurist linen, its stitched brim faced with hemp. A velvet band matching the color of the hemp encircles the soft

The short tunic, by no means routed by the long one, appears in cross-bar ratine on a smart sports skirt of white ratine

tam-o'-shanter crown. This hat is shown in a delightful combination of soft robin's egg blue hemp and gray linen striped and hand-blocked in tones such as rose, green, and citron, and in black. It may also be ordered in such colors of hemp as green and brown, with contrasting linen. Such a hat is excellent for general country use, as the flexible brim may be bent to almost any angle to shade the face. It is sold for $8.95.

The white buckskin colonial ties with a turned sole, Spanish heel, and a covered buckle shown with this frock are especially smart. Price, $4.50. The pretty parasol illustrated in the same drawing has a thick, crook handle and stick of a light wood which resembles Malacca. It is of taffeta and comes in any color and sells for $3.95.

A black grosgrain edge on the brim rescues a felt hat from being commonplace

Any beach will be brighter for a gay Angora sweater

The feminist movement has not extended to jockeying; the cap above is for bathing

WASH SKIRTS HOLD THEIR OWN

The white wash skirts which are so necessary for beach wear are shown this season in various materials. An attractive model at $10.75 is illustrated at the lower right of the opposite page. The skirt itself is of an excellent quality of plain white ratine, but the ratine tunic has large crossbars of tan and green, or American beauty and green. The buttonholes are bound in green ratine, and the buttons are green and white bone composition. Like most of the smart skirts this season, this one has an accompanying girdle. The shirt worn with it is of handkerchief linen with pretty hemstitched collar and cuffs, and costs $4.95.

The white felt sailor illustrated in the same sketch has an underbrim of hemp in black or colors, and around the crown it has a straw band which matches the underbrim. It costs $4.50.

For beach use there is now a smart, flat-heeled, rubber-soled canvas pump, like that shown in the same sketch. It costs $1.95.

THE INEVITABLE BEACH SUIT

A pretty blouse of white net which is the newest thing for midsummer wear is sketched in the middle at the top of the opposite page. The handkerchief linen collar and cuffs give it a particularly smart finish, and an unusual touch is added by rows of pearl buttons placed down the back as well as down the front. The price of this blouse is $7.50. The rough straw hat sketched with the blouse is charming for wear with dainty summer clothes. It sells for $12.50.

A white corduroy suit is an excellent addition to the beach wardrobe, for both the skirt and the coat can be used separately. The suit can, moreover, be successfully tubbed if, like the one illustrated at the lower left of the opposite page, it is made with an unlined coat and a simple but well-cut skirt with an accompanying belt. The suit sketched may be had for $30. With the suit is shown an excellent Panama hat with a pretty black and white band, which is

(*Continued on page* 78)

Tunic, stripes, patent leather girdle, and all —a satin and taffeta bathing suit neglects in no detail the demands of fashion

Unlike the sports clothes of land, which show a masculine trend, a suit for the sea follows the feminine fashion of frivolously frilled street frocks

A successful exponent of the much desired fulness is a bright colored corduroy coat for wear in the mountains or at the shore

SMART FASHIONS *for* LIMITED INCOMES

Turning the Beauty of Sheer Materials to the Uses of Economy as Well as of Charm—Making the Gown That Was of Yesterday into the Gown That Is of To-day

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter-length coat; and $2 for a suit or gown

Silk net lengthens the short tunic of a last year's frock into the long tunic of a this year's frock and completely transforms the waist

THE sheer materials of the summer are a boon indeed to the woman with a limited income, for they are no less adaptable to her needs than they are charming. In latter years transparent stuffs have been reserved for evening wear, but at present, combined with slightly heavier materials, they make the most practical, as well as the prettiest, of afternoon frocks. Of course, as always, they make charming negligees and dressing gowns.

AS SHEER AS SHEER CAN BE

The models shown on this and the opposite page are for warm weather wear, and if the materials are chosen with discretion, they need not prove extravagant in price; the materials suggested are not as expensive as silks, and it is surprising to find how well they wear. The frock shown at the bottom of this page, for instance, if made of Georgette crêpe or chiffon cloth, would be charming as a formal dinner gown and would be reasonably durable as well. The waist could be made over a net foundation, China silk might be used for the foundation of the upper part of the skirt, and net or chiffon would serve nicely as a lining for the lower part. A crêpe de Chine petticoat with a lace flounce would be the only underskirt necessary, although some women prefer to wear a drop skirt of chiffon as well. The waist, which is almost Greek in its simplicity, opens in the front over a tucker of flesh colored silk net, headed by three tiny ruffles. This style of frock demands no sleeve, but a tight-fitting sleeve of net might be used across the under part of the arm only, with the upper part of the arm left bare. This half-sleeve could be cut to follow the line of the beads. The fronts of the waist, which fall over the tucker, may be hemmed or finished with the dainty, new, picot edge, which is made by a New York establishment that makes specialties of pinking, plaiting, and the covering of buttons, as well.

A formal evening gown which accomplishes the maximum of sheerness with the minimum of perishability

One all-white frock will play the part of half a dozen frocks or more, according to the different colored sashes it assumes at different times

The skirt of this frock shows the Russian tendency to keep the rather straight lines that are suggestive of the styles of the *moyen âge*. The straight puff is caught just above the knee by a heavy, beaded band below which the skirt falls in a cascade effect. The back of the skirt is plain. In the pale gold shade which is so popular this year or in deep rose color, trimmed in either case by bands beaded in colors to harmonize with the material, this model would be strikingly effective.

THE WIZARDRY OF SILK NET

The frock shown at the extreme right on the opposite page not only is lovely in itself, but suggests a simple way to remodel a slightly worn gown. The plain waist is veiled by a little jacket of silk net, which may be ed ed by pearls, rhinestones, or jet. A gown with a waist of lace or chiffon and a skirt of black charmeuse (a type of frock every one had last season), could have black net hung over both the waist and skirt, and either rhinestones or jet could be used as a trimming. The girdle in this case should be of black satin, and should be folded in loose, soft lines as shown in the sketch. A splendid bit of color could be given by a large velvet flower with single petals. A good combination for this frock would be rose colored charmeuse, with gold net edged by rhinestones. A

Nattier blue foundation would be lovely under flesh colored net, with pearls as a trimming.

In buying net, it is better to purchase a good quality of silk net, as it wears well; and, by the same token, the rhinestones purchased should be as well set as possible, so that the rough metal edges will not catch in the net.

The frock sketched at the extreme left on this page is more youthful in type than those just described, and also illustrates a way in which an old gown could be renovated. Should one of the taffeta gowns of the spring have become passé it could form a foundation for a waist and tunic of silk net or any sheer material of the same color. The net could be draped a trifle on the side as shown in the sketch and caught under a flower or a simple crystal bead ornament. The loose, long waist would be pretty made of net lace, or, possibly, of an allover lace, to match a flouncing which could be used for the tunic. A sash drawn straight across the back at the shoulder line, crossed in the front, then drawn down over the hips and tied in a flat, drooping bow in the back, as shown in the illustration, would be charming. If the dress is made in the way suggested, it will be necessary to hook it invisibly under the arm on one side. In the back, the bodice is even longer waisted than in the front. When taffeta, net, and lace are combined in this frock, the sash would be prettiest of taffeta finished by a picot edge. For the sleeve trimming, chenille cords with crystal beads at the ends would be pretty, or a short sleeve cap could be used in place of them.

This model would also be charming with a straight, round skirt of organdy, —a material which is going to be used a great deal,—a waist and tunic of lace, and a sash of flame colored taffeta caught under a velvet rose to match it in color.

Especially good models for organdy are those with the flounced skirts, as the stiffness of the material holds them out prettily. In some instances three tunics are used, and in others a series of ruffles are used instead of tunics. There may be as many as five ruffles from waist-line to hem of a skirt. Or again, the skirt may be plain to the knee, and befrilled from there down. As a rule the tops of such dresses are very simple; cut with baby waists or in surplice fashion, and with puff sleeves to the elbow.

An all-white frock is invaluable as a summer dress, as it is usually becoming and it can be worn more frequently than a colored dress without attracting undue attention. For afternoon wear, net and white moire could be combined as suggested in the sketch at the upper right of the opposite page. The underblouse and the plaited skirt are of net, and the overblouse, which is in waistcoat effect, is of white silk moire. To match this, a broad band of the silk outlines the long, full net tunic. Either a colored or black material may be used for the sash, which may be of charmeuse or

(*Continued on page 78*)

Cutaway, kimono, and collared after the manner of the moment, is this negligee which may be made out of "unusable" lengths of sheer materials

A great deal of sash, a great deal of one flower, and an odd length of fine lace make the taffeta frock of the spring a semi-lingerie frock for midsummer

Its own dressmaker would scarcely know the lace bodiced, charmeuse skirted frock of last season if it appeared under a short jacket and long tunic of silk net

An odd-end of colored ribbon, a little brocaded silk, a bargain bit of lace, and a great deal of ingenuity—"Voila!" a study in color is presented

Merely to speak of organdy is to conjure up a vision of ruffles upon ruffles, crisp, flaring, and exquisitely sheer, and here the vision is materialized in a frock of white organdy with four ruffles splashing out one above another, and topped by a bodice so secure in charm it disdains the merest suggestion of trimming. Lest it float away through sheer lightness the frock is anchored under a broad, uncompromising girdle of white moire which yet yields to the lure of frivolity a fly-away bow in the back

With inconsistency a means, and charm an end, fashion connives with man to fasten upon woman once for all the world-old charge of inconsistency, and tops a frock of midsummer organdy with a cape of midwinter velvet. The tight underskirt holds its own though reduced to the flimsiness of Malines lace and compelled to support not only one accordion plaited organdy tunic but two of them

That to give an inch is to risk the confiscation of an ell is proved anew by the inordinate ambition of the ruffle which, so lately reclaimed from exile, has taken the mode by storm. No less than eight gathered ruffles, bound at the edges with organdy, embroidered with white roses, and each fuller than the one below it, form the skirt of this white organdy frock. The bodice fronts are laid in unstitched plaits totally at variance with the feminine ruffles of the skirt; the collar and cuffs are of lace

ORGANDY AND RUFFLES, FOR SO LONG EXILED FROM THE COURTS OF FASHION, RETURN TOGETHER, AND THREATEN TO REDUCE ALL OTHER MODES TO MERE PRETENDERS

To accomplish three purposes in one model Virot presents a hat with brim enough to ward off the sun, flowers enough to be in harmony with summeriness, and much white, white satin to appease the demand of the mode for white. The wreath of silk and velvet flowers and foliage is drawn taut around the crown as befits sailor trimness, and the round satin crown abjures the slightest suggestion of puffiness

Broad-brimmed, sparsely trimmed, and generously crowned: a description which would lead the unwary to jot down the mental note—substantiality! Trust the fashion, however, to contradict itself; the material is white and crin, a combination as ethereal as it is charming. Virot completes the effect of summeriness by long white ostrich feathers with fronds uncurled, and trimmed at the tips so they suggest palm leaves

Felt is never actually out of season, and wise is she who possesses a felt hat to don when a sea or mountain breeze chills the air, or the first crisp day of autumn discountenances the straw models of summer-time. The not-an-inch-to-spareness in the fit of this white felt turban is made the more emphatic by the line of the wing, flattened out against the crown with only the tippiest end curled outward from the left side

It is to laugh at the naïveté and to marvel at the illogical charm of a Longchamp parasol scarce larger than a fan, and with a handle by comparison interminably long. The top is of ruffled Chantilly and the stick of white enamel tipped with amber. The costume of dull olive moire, though it is made with a bolero coat, by no means forfeits its right to diaphanousness, but proclaims it in a bodice of white tulle and half-sleeves of self-tone, shirred chiffon finished by moire

HATS GREAT OR SMALL, OF ANY SIZE, OR STUFF, OR SHAPE, SO THEY BE WHITE—A PARASOL OUT OF ALL PROPORTION TO THE SUN

SEEN *in the* SHOPS

Blouses Veritably Cobwebby in Texture, and Country Hats That Meet Their Match in Washable Frocks of Summer Lawn and Crêpe and Piqué

Two tiers of this three-tiered skirt are of embroidered organdy, and the top tier and the bodice are of exquisitely embroidered net. Price, $25

Novelty in a combination of tub silk and piqué and comfort in rolling collar and practical, short sleeves. Price, $2

Organdy tucked all over and trimmed with buttons, after the manner of the new French blouses. Price, $6.95

Partly plain but mostly cross-barred crêpe is this frock with vest and collar of organdy and pipings and girdle of black satin. Price, $12.75

Contrary to the cape coat of the spring with contrasting vest, this model of the summer annexes a vest of self-material. Price, $19.50

EVERY week of the advancing summer is heralded by new blouse models, each sheerer, if that may be, than those which preceded them. Sketched in the second figure from the right on this page is a blouse made entirely of French organdy. It is finely tucked and is trimmed, after the fashion of the finest of French waists, with small washable buttons. The collar and front plait are edged with three little ruffles of lace, and the tucked shoulder yoke, which barely shows in front, extends quite low in the back, This waist is one which is splendid for wear during really warm weather.

The combination of tub silk and piqué is a new and extremely attractive one, as illustrated in the tennis waist shown in the second figure from the left on this page. The body of this waist is of white, Japanese tub silk and the collar, cuffs, and vest effect are of white piqué. White bone buttons accomplish the fastening down the front.

THE CAPE COAT IN A NEW COMBINATION

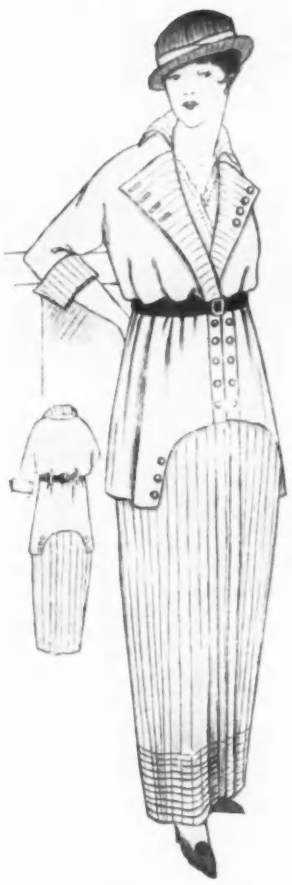
One of the smartest of the recent importations of the cape coats which are so well liked for general country wear, is shown in the sketch at the bottom of this page. It is of a dark-toned, Roman-striped English worsted, not unlike a soft *velours de laine*. The color combinations in which this model is shown, such combinations as dark green, brown, and blue in inch-wide stripes, are unusually good. The vest is of the same material as the cape, which is a new development as the vests of the early spring were in a contrasting color to the capes with which they were made.

With the cape is shown an extremely pretty beach hat model that is new this season. This model is made of corduroy in white, and also in such effective colors as egg yellow, lime, tango, a beautiful coral, blue, and so forth, and is trimmed with a white grosgrain band. Such a hat is appropriate for general country use. Price, $1.95.

CRÊPE AND YET MORE CRÊPE

The pretty crêpe dress shown at the upper right of the page is in a combination of plain and widely crossbarred crêpe of an excellent quality, and is especially well made. It comes in all-white, pink, light blue, and in a lovely coral shade. The organdy vest and collar are piped in the newest French fashion with black satin. Black satin is also used to accentuate the bound buttonholes and to fashion the wide girdle. The buttons are in a bullet shape with tops of white organdy set in colored or white crêpe rims to match the material of the frock. The tunic is a circular one set on at the hip-line. In coral, this frock is unusually attractive for afternoon wear.

A representative of the latest fashion feature of the season is the two-thirds tunic set on at the hip-line of this frock of crêpe. Price, $11.50



Tussur crêpe, striped and cross-barred, too, trimmed mostly with itself, and combined with a bodice and tunic of plain crêpe. Price, $9.75

Sketched with the crêpe frock at the upper right of the opposite page is a charming summer hat of soft, pink hemp, trimmed with bouquets of flowers in unusual and beautiful combinations of colorings such as rose, light green, and violet. Price, $12.75.

At the upper left of the opposite page is shown a sheer and most attractive all-white frock. Everything about this model recommends it to women whose taste demands delicacy of trimming and exquisiteness of work in a lingerie frock. The two lower tiers of the three-tiered skirt are of fine, embroidered organdy. The embroidery, which is of a type that is used a great deal this season, is so delicate that it suggests the cobwebby collar and cuff sets which are so often worn. The top tier of the skirt is of white net delicately embroidered with a fine, white silk braid. The waist is of the same net similarly embroidered and is finished with an embroidered organdy vest and collar. The deep revers of the waist continue over the shoulders and form a square, coat-like back portion which hangs over the soft, pink satin girdle. The girdle with its simple, satin-covered buttons is an important factor in the charm which is so apparent in the frock as a whole. The use of net and organdy combines two of the most acceptable fabrics of the season.

Crêpe de Chine is a fabric which tubs beautifully, and few frocks would be more serviceable than this one, simply made and delicately colored. Price, $14.50

With the dress described is shown a really lovely leghorn garden hat with a top brim of black taffeta and a trimming of roses, buttercups, and daisies. This hat is in one of the new shapes, with a brim that flares up a trifle at one side and down at the other. Price, $12.75.

For general use there is nothing more serviceable, if it is made simply enough to escape the elaborate air which is inappropriate in such a frock, than a crêpe de Chine frock in white or in delicate colors. As crêpe de Chine is a fabric which tubs beautifully, it is an admirable material for such a simple frock as the one sketched in the middle of this page. The model sketched may be had in white and in colors such as peach, a pretty yellow, mauve, or delicate pink. The chemisette and cuffs are of embroidered chiffon. Lines of hemstitching serve to break the long tunic, which is finished by a cord at the bottom.

A charming white tussur crêpe dress, excellent for morning wear, is illustrated at the lower left on this page. It is seldom that one finds a dress so inexpensive and yet made of such an excellent quality of material and with so much chic. The canvas-like, striped and cross-barred crêpe, which is used in combination with plain white crêpe,

(Continued on page 74)

Sheer white lawn showered with innumerable colored polka dots and thoroughly plaited as to tunic and skirt, is cool and practical. Price, $10

Tubbings have no terror for a frock of colored, striped shirting and white piqué, materials which rival each other in washableness; $15

Whether or not the Maison Drécoll has heeded those cartoonists of fashion who added so much to the gaiety of Paris this spring, certain it is that one of its new and informal dinner gowns shows no extreme whatever. Yet it is in no wise at variance with the mandates of the mode. It is, on the contrary, made of the summer's most fashionable materials, white taffeta and white embroidered net; it attains the correct silhouette by a long tunic which withdraws from the front to leave a long, unbroken line from waist to hem; and the popular Nattier blue has been introduced most effectively in a broad ribbon girdle. A smart little corsage bouquet weights the scalloped net draperies which float out over the girdle like the petals of a delicate flower

In a skirt of old-gold brocaded satin strewn with flesh pink flowers a mastery of draping is displayed by Buzenet: at the right the skirt hangs in graceful folds, at the left it yields to the popular demand for a long tunic, and around the top it flutters the shortest imaginable tunic of silver lace. The novel bolero of the bodice repeats in heavier silver lace the pattern of the tunic, and hangs deep, pointed corners over the folded girdle. A gauzy scarf of tulle which flutters from the shoulders and trails two feet of each end on the floor, complements this charming gown which, like the formal evening gowns of the past winter, is sleeveless

Frivolous and youthful enough to delight the daintiest of débutantes is a Drécoll frock of white mousseline-de-soie. The skirt that is modishly short and far from full gives the effect of fulness by means of four accordion-plaited ruffles, and, carrying out this policy of simulation, the surplice over-bodice of rose colored taffeta is draped about the waist so that it almost appears to be a girdle. The acorn and oak leaves which anchor the over-bodice at the waist-line look almost as natural as life. The little accordion-plaited frills around sleeves and neck repeat in miniature the frills of the skirt, and the sleeves of the over-bodice have embroidered edges, but the neck opening follows the recent decree that taffeta needs no other finish than its own selvage

THE LONG TUNIC DISAPPEARS FROM ONE GOWN

ALTOGETHER, FROM ALL BUT THE LEFT SIDE OF

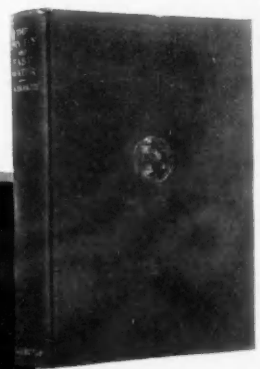
A SECOND, AND FROM THE FRONT OF A THIRD

The enthusiastic golf player who wishes not to let his putting deteriorate may conveniently carry with him the trim case above which contains a complete clock golf outfit: hole, flag, discs, pegs to keep the discs in place, and measuring tape for the correct placing of the enamel discs. Price, $5

In the lunette above are the contents of the case at the left. By sinking the pail to form the hole and arranging the discs around it in a circle like the numbers on the face of a clock, a putting-green for clock golf may be formed on any lawn

Not quite two inches square is the diminutive, Britannia ware flask which fits conveniently into the vest or coat pocket and is very light weight. The flask is guaranteed not to discolor the liquid put into it, and holds one quarter of a pint of brandy or whiskey. It is priced at $2.50

MODERN ACCESSORIES FOR THE ANCIENT SPORTS OF ANGLING AND OF GOLF



The first book on the epitome of the angler's art, dry fly fishing; by George N. La Branche, the authority on the subject; $2

As the fisherman awaits the bites of the fishes, short fingered gloves of soft, pliable leather protect his hands from the bites of flies; $1

To make a good drive better, ivory inserts replace the old-time leather ones in the newest drivers and brassies; $5 each

A light-weight, 10½ x 7 x 6¼-inch metal tackle-box that will not corrode in either salt or fresh water costs $10. In the box is a reel with a tension spring which makes striking direct; price, $7. The soft rubber eel armed with treble hooks sells for 60 cents. At the right of the box is shown a net that serves to store either minnows or frogs; price, 50 cents

Four pieces of split bamboo form a rod either 8½ or 5½ feet long, with cork grip, nickel mounts, metal reel seat, and snake guides. The landing net shown at the right weighs eleven ounces and may be adjusted and opened with one motion of the hand. Rod, $3; net, $10

THE GAME OF BOWLS, LONG PLAYED IN ENGLAND IS A NEW GAME IN AMERICA

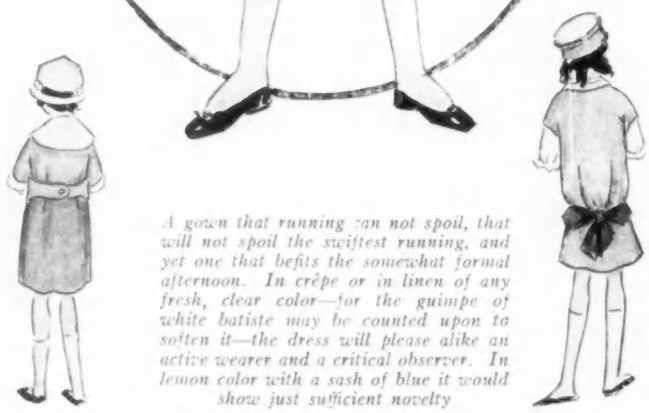
Playing bowls, "the old man's game" of England, consists of seeing who among the two or more players can roll his black, weighted balls the nearest to the jacks (the white balls), which are placed on a green about the size of a tennis-court and clipped like a putting-green. Eight bowls and two jacks, boxed, cost $11

The YOUNGER GENERATION

For Playtime, Bows and Frills Are a Bother, but for the Party, It Is Worth While to Tread Softly in Ruffles and Roses

Atop a fluttering skirt of plaited tulle or organdy, which responds with animation to every puff of wind, a severe little jacket of flowered crêpe with taffeta collar and cuffs to match the flowers, is fastened with one decisive button. The drooping leghorn hat with roses and streamers renews the impression of dainty and youthful carelessness

There is all the airy fairyness of childhood itself in tulle or net made into three full ruffles, one wide and two narrow, set upon a net foundation, one above the other like petals on a flower. Sleeves are omitted—perhaps as being too material—but the upper ruffle serves as pretense for them. The gathered tunic is edged with a pink ribbon ruching



A gown that running can not spoil, that will not spoil the swiftest running, and yet one that befits the somewhat formal afternoon. In crêpe or in linen of any fresh, clear color—for the guimpe of white batiste may be counted upon to soften it—the dress will please alike an active wearer and a critical observer. In lemon color with a sash of blue it would show just sufficient novelty

The young lady of six has many privileges, among them the right to be comfortably unconscious of the fact that she is dressed. Two pieces of chambray or of gingham, sewed together about the sleeves and buttoned together at the skirt, with collar and cuffs of piqué, as nearly as possible meet the requirements

When entrusted with an errand, it is necessary to assume an appropriate dignity. A long-waisted frock of, perhaps, rose colored linen, buttoned with a certain severity and ruffled with great circumspection, assists one to give the correct impression. Sleeves of batiste make any frock the daintier

Note.—Patterns for the frocks on these pages will be cut to order for the special price of $1, *in* 4, 6, 8, *and* 10 *year sizes for the three upper figures; and* 4, 6, *and* 8 *year sizes for the two lower figures. Order from The Vogue Pattern Service,* 443 *Fourth Avenue, New York*

WHAT THEY READ

Slender Volumes of Poetry without Which the Droning Summer Afternoon Is Incomplete, and Enough of Dancing Talk to Keep the Memory of the New Steps Green

THE minor American poets, thousands in number, scores on the publishers' lists, would have us apply the old saw sometimes applied to charming little women, "precious goods come in small packages," to the slender volumes that they now and again send forth from the press. Most readers leave these little volumes unbought at the book-shops and unopened on the library tables, where they are casually encountered. Eventually they turn up with uncut leaves on the five-cent shelves of the old book-stalls. One could make a complete collection of American minor poets by the judicious expenditure of, say, ten dollars. Yet these poets in their various moods are mightily in earnest, and few volumes of their verse are without the authentic line or stanza that proves them possessors, after a fashion, of the divine afflatus.

Three such slender volumes have recently appeared, "Poems," by Walter Conrad Arensberg (Boston and New York: Houghton Mifflin Company, $1 net), "Challenge," by Louis Untermeyer (New York: The Century Co., $1 net), and "Saloon Sonnets: with Sunday Flutings," by Allen Norton (New York: Claire Marie, $1 net). The first two volumes are conventional in format; the third is a long, slender thing in neutral blue boards, with white tabs for the title legend.

Mr. Arensberg's verse is usually of the old familiar meters, though he has some stanzas in short lines which suggest the form in which John Skelton conveyed his rhymed buffoonery of the late fifteenth century. Some of Mr. Arensberg's verses on foreign topics are uncommonly well done, as those on "A Fountain at Frascati," but his Parisian pictures are not highly successful. "The Moons of All Time" is fancifully sweet and a little surprising in its figures, which, however, have the defect of comparing a great thing to small things.

"Challenge" is a title that really covers only part of Mr. Untermeyer's little volume, for most of the poems in the division of "Interludes" are without the rebellious intensity of the first fifteen numbers and of those in the third division. There is, however, the merit of a seemingly genuine passion in the poems of "Challenge." The poem on "Isadora Duncan Dancing" is a brave attempt to suggest by change of meter the varying moods and movements of the danseuse. "Blasphemy" is a poem based upon the traditional Hebraic conception of God as a lonely and terrible Being.

Mr. Norton is a ferocious sonneteer, whose sextets do not always have a discoverable relation to his octaves. It seems a pity that one who can write so charmingly of Shelley should have been deceived by the perpetual pose of poor Oscar Wilde.

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Mlle. Lydia Kyasht and M. Lytazkin illustrate "The Dance, Its Place in Art and Life," by a "Harlequin and Bluebird" dance

THE SNOW-SHOE TRAIL AND OTHER POEMS, by ISAAC RUSLING PENNYPACKER, embodies much of the author's verse written within the past twenty-five or thirty years, some of it "occasional," much of it "local," nearly all of it distinctive in thought and feeling. There are also not a few whole poems together with many brief passages finely touched with imagination. "Gettysburg," an ode dating of 1889, the best of the longer poems, is distinguished by the finest qualities of the author's art and imagination. Of the shorter poems, the one best exemplifying Mr. Pennypacker's power in the imaginative treatment of nature is that entitled "A November Night." Whoever has thrilled to the honk of the wild geese flying aloft through the night will understand what Mr. Pennypacker strives to convey in this poem. Again, those who know and love the winter of the Adirondacks will find sympathetic response to the poem that gives title to the volume. Mr. Pennypacker has caught the spirit of the north woods, and the poem is rich in happy phrases. One figure of speech from this poem that is carried exactly far enough and not a syllable too far is as follows:

"From boulder down to boulder leaping,
The brook eludes gray winter's grasp,
But soon returns into his keeping,
And yielding, stiffens in his clasp."

Other notable pieces in the volume are "The Falling of the Dew," "After the Proposal," "John Ericsson," and "The Ship of State." About half the book is taken up by "Bridle Paths," a long poem constructed somewhat after the fashion set five and a half centuries ago by Geoffrey Chaucer in the "Canterbury Tales." This poem, written mainly in a somewhat careless meter, is strewn with lyrics, long and short, of which "Krugersdorp" is the most spirited, and "Inconstancy" the most literary in tone. It must be owned that Mr. Pennypacker is somewhat frequently content with rhymes that leave the ear unsatisfied, such as, "spirit-hear it," "mist-east," and "hills-isles." One can forgive worse things than these, however, to a versifier who puts so much wisdom, feeling, and imagination into his verse. (Philadelphia: Christopher Sower Company, $1.25 net.)

THE WINE-PRESS: A TALE OF WAR, by ALFRED NOYES, is an impressive poetical treatment of the recent Balkan carnival of slaughter, and is designed to teach the lesson of universal peace. After a few stanzas of ironic dedication "To those who believe that peace is the corrupter of nations," comes a prelude of five eight-line stanzas, and then follows the tale in several parts and in varying meters. About a score of six-line stanzas deal with the social, coldly financial, and political aspects of war. The form of the stanzas then changes and we have the picture of the young peasant leaving his wife and babe at the call to the colors. Finally comes the tale of battle told with a power and truth to make the reader fairly quiver, and the volume closes with an epilogue in celebration of universal peace. Mr. Noyes has seldom done better work than the best parts of this eloquent and significant poem. It is a little curious, however, to find him unconsciously taking a line almost verbatim from Kipling, "Still as the windless candles in a shrine," and spoiling it in the appropriation. (New York: Frederick A. Stokes Company, 60 cents net.)

MODERN DANCING AND GREEK POISE

THE DANCE: ITS PLACE IN ART AND LIFE, by TROY and MARGARET WEST KINNEY, comes to remind us how long is the step from Mr. Turveydrop to "The Kinneys" and "The Castles." There died not long since in Boston a highly intelligent woman of southern birth who kept a small school conducted on a markedly original plan and much respected by the higher authorities in local education, and who, besides, was widely known as a teacher of dancing. There are dancing-masters and dancing-masters. The contemptuous term, "the manners of a dancing-master," connotes the traditional attitude of really simple-mannered and well-bred people towards the mere professors of "deportment." Those gentlemen were prone to magnify their office because they were secretly a little ashamed of it. Now dancing is, perhaps, not the most important business in the world, and it requires no great knowledge of history or gift of prophecy to guess that people anywhere between the ages of eight and eighty will not go on forever paying fifty dollars an hour for lessons in new dance steps. By all means let the sublimated dancing-masters of the moment make hay while the sun shines, for their present summer is bound to be short.

This volume, nevertheless, comes at the proper time and with something like a permanent appeal. It is not designed primarily to teach folk the whole art of dancing, though it has some matter directed towards that end. No doubt it is intended in part to magnify the office of the authors and to promote business, but it also attempts to give the reading public a popular account of dancing in all ages and in many lands. Puritanism in England, and its later manifestations both there and in this country, checked the popularity of the dance, and some powerful religious bodies in the United States still forbid dancing, card-playing, and theatregoing. There never has been a time, however, when a large part of the human race everywhere on earth was not given to dancing. This volume attempts to trace rapidly and without tedious detail the history of the dance from classic times down, both as a social accomplishment and as a religious exercise.

Ancient dancing is discussed in two rather short chapters. The art and exercise of dancing in the middle ages has a single chapter occupying about as much space as the two given to the dancing of classic times. Next, the technique of the ballet is treated at considerable length, and then come the chapters dealing with the dance in modern times, from the eighteenth century onward. Before the recent development of the dance is discussed, there are chapters on European folk-dancing; on Oriental dancing, this last admirably illustrated; and on the highly artificial development of the ballet, in which chapter the authors pause to regret certain vicious vulgarisms of the dance, and to discuss Loie Fuller's art. The last hundred pages of the book are given over to the dancing of to-day, social and professional, with discussions of Isadora Duncan, the Russian ballet, and American developments of dancing, public and private. The authors urge an academy, in the classic sense, with dancing for its primary purpose. A brief bibliography and an index complete the text of the volume, and there are nearly two hundred illustrations, one of them a colored frontispiece showing Mlle. Louise La Gai in a pose of the ballet pantomime. A timely book this, written agreeably and without the specious attempt to prove that dancing is either the greatest of the arts or a "highly moral show," but, nevertheless, an art of importance, significant esthetically and worthy the attention of all who would regard themselves as men and women of culture. (New York: Frederick A. Stokes Company, $3.50 net.)

THE RENAISSANCE OF THE GREEK IDEAL, by DIANA WATTS (Mrs. Roger Watts), sets forth the author's theory of what went to constitute the physical perfection of the Greeks, her belief that she has discovered the secret of this rare thing, and a set of elaborately described and illustrated exercises intended to impart the secret to others. Mrs. Watts does not positively assert that she knows the whole theory of Greek athletics, but she evidently thinks that she has recovered the secret of tension and poise such as she believes lay behind the physical beauty of the Greeks. She thinks that from the midriff it is possible for influences to go forth that enable the athlete to defy fatigue, preserve balance in difficult postures, and keep himself in readiness for any call upon his forces. Tension, as Mrs. Watts uses the term, does not mean a condition of nervous strain, but of calm preparedness for action. Her book is not designed to show us "how to get strong," but how to acquire poise and muscular self-control, tension as of the coiled

(*Continued on page* 68)

At the SIGN *of* WILLIAM *the* CONQUEROR

Periodically the Gay Denizens of Such Worldly Resorts as Deauville-Trouville Forsake Sports, Dancing, and the Dress Parade, for a Few Hours in the Medieval Atmosphere of the Norman Inn at Dives-sur-Mer

WITHIN a radius of few miles of the fashionable watering - place of Deauville-Trouville is a little group of old-time inns which are minor attractions, of great repute on this Norman coast, and which furnish to gay society picturesque interludes of a novel character in its feverish round of summer gaiety.

The old French province of Normandy is full of a romance which tempts one at any season of the year to follow the open road through its quaint villages and visit one or another of the old-time inns. One may go in spring and declare the perfect season to be when the land is rosy with apple-blossoms and the clouds playfully dash little showers into the face of the traveler—"comedy weather," the French call it, not to be taken seriously in its teasing moods. June, when the country lanes are cool and shady and the fields are flower-filled, proves equally delightful, but the season most in favor is the late summer when the tricolor of crimson poppies, white daisies, and bluets waves through the golden fields of grain.

A rambling structure with many gables and an irregular roof of weather-beaten tiles surrounds the inner court

It is at this time that the pleasure-seekers at Deauville-Trouville most often forsake golf, tango, polo, tennis, and the dress parade to lunch at the Hôtellerie Guillaume le Conquérant, the most distinguished of these ancient wayside inns, and to be carried back to old Normandy and dream that the banner of the Norman dukes still floats over this sleepy, romantic land.

BY MOTOR FROM DEAUVILLE

So it was with pleasant anticipations that my friends and I sped through green lanes that recall those of neighboring England, on a recent visit to this old inn. A number of little seaside resorts, such as Houlgate, mark the way, each with a distinction of its own in spite of the proximity of Deauville-Trouville. At the villa suburb of Cabourg, the road turns and soon runs into the tiny Norman village of Dives. Here, at the end of a sleepy street, is that most famous wayside inn of France, Hôtellerie Guillaume le Conquérant.

The severe Norman gateway and gray, battlemented wall give, from without, the impression that this is an ancient château. Passing along this imposing façade, we turned and drove through a gateway to draw up before the coach-house, which once housed coaches-and-four, cabriolets, and post-chaises, but which to-day is filled with panting motors, while chauffeurs replace the stagily garbed postilions who swaggered there in the olden time.

Through a characteristic Norman doorway, the peaked gable of which bore a sculptured effigy of William the Conqueror, we entered the outer courtyard, and crossing it came to a large inner court that seemed the stage-setting of some medieval drama. On all sides of the court rose old, half-timbered walls, the timbers black with age and the plaster which filled the interstices toned to a rich, soft color. The inn is a curious, rambling structure of Norman architecture, with many gables and quaint outside galleries that wander about in a delightful, haphazard fashion, and is crowned with irregular roofs of many ups and downs, covered with crumbling tiles time-stained to dull browns and grays. Sculptured pinnacles cap the gables, and the whole building is elaborately decorated with amusing wood carvings of grinning bears and other bizarre animals, and grotesque gargoyles.

A MEDIEVAL ATMOSPHERE

This inner courtyard is the outdoor dining-room of the Hôtellerie Guillaume le Conquérant, and a unique one it is. Pebble-strewn walks wind about this enclosed garden, and tables glittering with crystal and silver and snowy napery are scattered here and there among the shrubbery, hidden among flowers, or grouped under quaintly devised arbors covered with flowering vines and ivy clipped in strange patterns. Under the shadow of a tile-crowned wall, overgrown with brilliant, flowering creepers, are little rustic alcoves arranged for private dining-rooms, while peeping out of every nook throughout the garden are statues and curious carvings which contribute to the medieval atmosphere and give a tinge of romance even to the prosaic matter of food.

Ordering dinner in person from Monsieur le Patron himself, in the kitchen, is one of the novelties which the *hôtellerie* offers to its guests. Through winding passages we were ushered by a little, white-capped serving-maid into the kitchen, if such a prosaic name could be given to the spectacular room which opened before us. Across the ceiling ran great beams, smoke-stained by the preparation of good cheer before the fire in the huge hooded chimney that filled the side of the room. Fowls and great roasts were slowly browning before the open fire of this hearth, on antique spits that turned by cumbersome clockwork, in much the same fashion as they might have been cooked in the time of William the Conqueror. Three chefs in the white livery of their order, surrounded by their satellites, presided at a central serving table over an array of glittering copper and pottery casseroles, around which game, vegetables, and fruits were heaped in tempting array. Surely it was a place devised to tempt both the appetite and the purse.

Could it be that we were in anything so commonplace as a kitchen? Was it not rather a museum of the middle ages? Every panel of the smoke-blackened walls was covered with the antique utensils and ornaments belonging to the culinary art of France. The firelight flashed back from batteries of utensils of copper, brass, steel, and iron, and from a whole armory of knives, spoons, and forks; it flashed high lights on ancient cupboards with turned posts, on elaborately carved chests of drawers, and quaint hanging cabinets. Rows of ancient candle-sticks of brass, pewter, and porcelain, which are still in use there, decorated the high mantle-piece, swinging lamps of strange pattern hung from the ceiling, and old Norman pottery filled the shelves of antique dressers.

Seated beside a deeply recessed window and screened somewhat from the bustle around him by an antique grill was Monsieur le Patron, who believes in presiding over the destinies of the *hôtellerie* from his cuisine, in true French country style. On a table before him lay a big book, and a great tapestry-covered armchair lent dignity to the situation. Monsieur greeted us graciously and, pen in hand, gravely awaited our pleasure with the air of a sovereign dispensing royal favors,—a not unnatural attitude, perhaps, for the cuisine of the Hôtellerie Guillaume le Conquérant has an international reputation, and a menu here is not to be contracted for without due thought as to the proper component dishes. Thus, not without timidity, we broached the question of our luncheon with the feeling that we were involved in a culinary competition that was to decide our reputations as gourmets of the right school. However, diplomatic promptings from our host smoothed the process wonderfully, especially as prices at the Hôtellerie Guillaume le Conquérant are ignored as a detail of preliminary discussion, being considered beneath the dignity of true connoisseurs in composing a menu. So we had the satisfaction of seeing without delay the menu of a typical Normandy lunch entered on Monsieur's book, which might be termed a ledger of good cheer, for in it he records each order under the eye of the visitor, so that no mistakes may occur. Monsieur is not only a *bon hôtelier* and a *cordon bleu*, but also an exceedingly clever business man.

Leaving the preparation of our luncheon to the artists of the white caps, we backed out, metaphorically, from the presence of Monsieur to amuse ourselves by exploring the old inn, a treasure house of antiquities as well as of seasoned antiquity.

AN INN OF LONG DESCENT

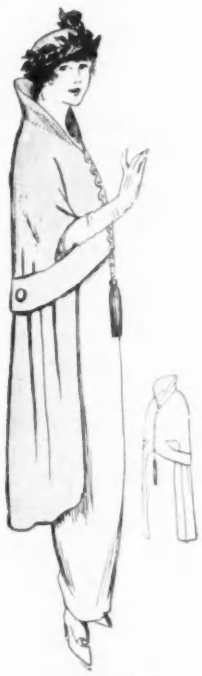
Even if the lineage of the hostelry does not go back to the great leader of the Norman Conquest, as tradition claims that it does, it has a pedigree which should prove long enough to please the most ardent lover of past glories. In the big hall which is now the billiard room, a frieze of text tells the story of the inn, which has descended through many generations of

(*Continued on page 60*)

Quaint carvings and statues give a strange, medieval air to the inner court, which is garden and dining-room in one

THE VOGUE PATTERN SERVICE

Models from Which to Fashion Airy Frocks of the New Organdies and Crêpes, and Cape Coats of Silk or Serge with Which to Cover Them



No. 2573/9
The half-tunic effect which promises to be popular in frocks appears in a cape coat

No. 2609/9
Equally appropriate for development in silk or serge, and for sports or formal wear

THE wrap for cool days or for chilly evenings is a necessary accessory to the summer wardrobe, and the popularity of the cape gives a wide choice in wraps of this character.

No. 2573/9 is a model which recommends itself especially, because it is cut in only two pieces and so is extremely easy to make. It has a certain distinction which is given by the clever arrangement of the belt and by the half-tunic effect, an adaptation which is to be a feature of late summer fashions.

No. 2609/9 is another excellent, simple cape model. Because of the fitted upper portion this model will appeal to those who object to the short necked appearance some cape models are prone to give. Attached to this cape are long, shaped straps which cross surplice fashion in front, recross in the back, and appear again in the front as sash-ends. Such a model as this might be appropriately developed in either silk or woolen materials.

A satisfactory "coat dress" model is one that will really give the effect of a suit when worn on the street, for the usual frock worn without a coat is apt to lose some of its chic. A model such as Nos. 2619/9-2620/9 is most satisfactory for a "coat dress" and will be equally smart of linen, serge, or silk.

Nos. 2563/9-2564/9
Embroidered écru batiste might well form the waist, and green linen the skirt of this model

Nos. 2619/9-2620/9
This frock, half inclined to masquerade as a suit, may be appropriately fashioned of white serge

Nos. 2623/9-2624/9
Undiminished is the prestige of this long tunic costume, which might be made of crêpe

Nos. 2322/9-2323/9
A model of blue crêpe girdled with pink satin for color, and collared with organdy for coolness

Nos. 2494/9-2495/9
Crisp, flowered organdy which puffs as no other material puffs would be pretty for a puffed frock

The patterns illustrated on this page, sizes 34 to 40 inch bust measure, are priced 50 cents each for waist or skirt, or $1 for complete costume, except Nos. 2609/9 and 2573/9, which are priced at $1 each. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Ave., cor. 30 St., New York

Nos. 2617/9-2618/9
An opportunity for the happy combination of colored handkerchief linen and white organdy

Nos. 2621/9-2622/9
Stripes there must be, and here ivory silk green-striped is a worthy exponent of the vogue for them

PATTERNS *of* MODELS *for* STREET *and* SPORTS WEAR

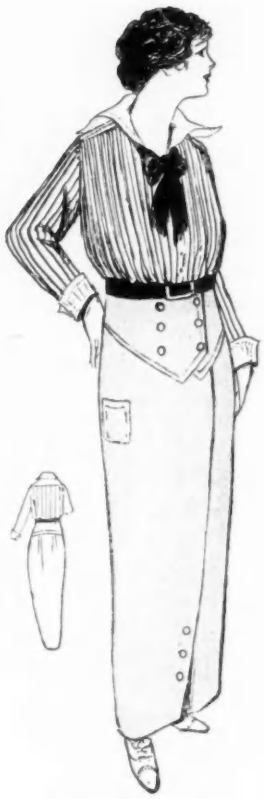
Simplicity Plus Severity Marks the Patterns for Sports Clothes, and Simplicity Plus Daintiness Those for Semi-formal Wear

Nos. 2498/9-2499/9
Strictly tailored shirt and a skirt without fulness mark this a sports costume

No. 2483/9
Organdy, which claims first place in materials, might fashion this blouse

No. 2596/9
This surplice bodice might be developed in sheer, washable crêpe de Chine

No. 2587/9
Organdy finds one of its daintiest mediums in such a dainty matinée as this one



Nos. 2567/9-2568/9
The skirt of this sports costume may be made with or without the hip yoke

THE long, Russian tunic which is a feature of the season's fashions is shown here in four of its most favored versions. The box-plaited skirt, No. 2628/9, is taped to insure the close fitting of the tunic to just below the hip-line, where it is allowed to flare. The smart effect secured in this model is surprising, in view of the ease with which it may be made.

No. 2627/9 is a close copy of one of Callot's skirts. Here the tunic is attached to a hip-yoke and the lower edge is finished with a narrow, plaited quilling. There is not an extravagant amount of fulness in this tunic, and yet it is cut so there is a generous flare at the bottom.

No. 2629/9 includes the patterns of two tunics, one of which is shown in the middle at the right of this page and the other just below it. The first one shown is a plain, well-fitted tunic trimmed with buttons and a patch pocket, and the other one is made with the side plaits so popular at present in both French waists and skirts. The tunics for which patterns are shown on this page may be appropriately developed either in one of the washable materials of the season, or in serge, silk crêpe, or satin.

No. 2627/9
Flaring enough to give recognition to the mode for fulness is this tunic

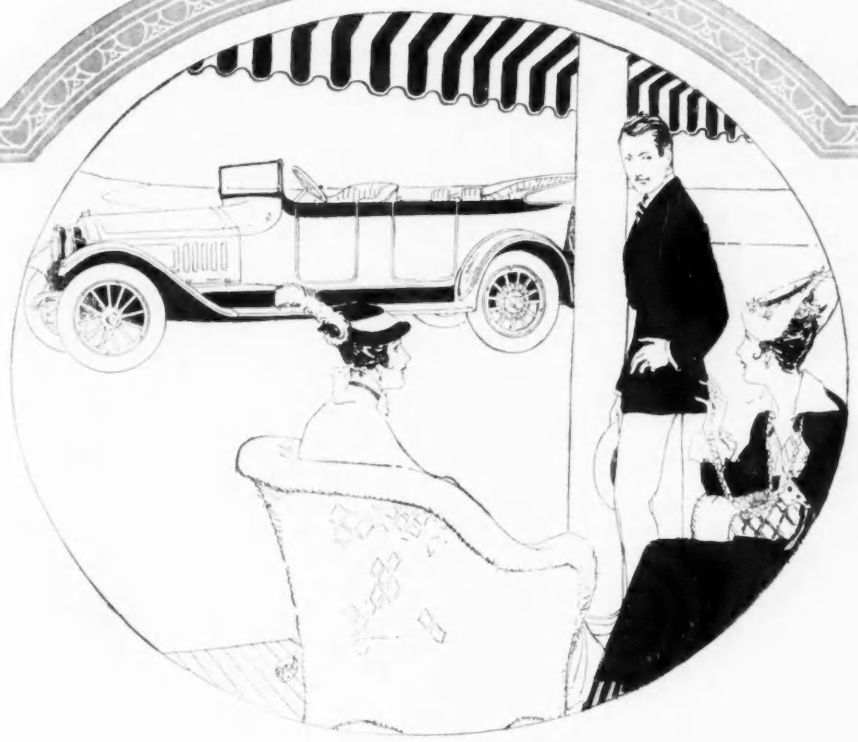
No. 2629B/9
The patterns for this tunic and the one shown below come two-in-one

No. 2588/9
Four different ways of making the flaring collar which every frock or blouse or cape or coat demands

No. 2628/9
Effective out of all proportion to its simplicity is a box-plaited tunic

No. 2629A/9
The patterns for this tunic and the one shown above come two-in-one

The patterns illustrated on this page, sizes 34 to 40 inch bust measure, are priced 50 cents each for waist or skirt, or $1 for complete costume, except No. 2629/9, which includes the patterns for two tunics for 50 cents, and No. 2588/9, which includes patterns for four collars for 50 cents. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City



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Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

MIDDLE-WEST BRANCH
THE BLACKSTONE
CHICAGO

THE INN *of the* CONQUEROR

(*Continued from page 56*)

Normans and has come down to the present owner in an unbroken line. One after another has added to its wealth of furnishings; dowers and inheritances have brought together a motley gathering of old Norman furnishings; and recently this collection has been increased until the structure is a veritable storehouse of souvenirs of old France. All of which but helps to conserve the glamour of the past, which is in keeping with a hostelry which has helped to make the history of its country, for though history may reduce the tradition of William the Conqueror to the bare fact that he sailed from Dives to conquer England, yet it can not dispute the connection of the old inn with many people of note in later times.

At one time or another every automobile of fashionable Deauville draws up before the outer gateway of the old Normandy inn

The wayside inn of all lands has been a favored theme of authors and artists of every age, but, perhaps, none has attained such a literary and artistic fame as this ancient inn of Normandy. Under its hospitable rooftree representatives of the "Guild of the Pen and Brush" of all nationalities have met together in friendly companionship, and tributes of homage to its charm have been presented in story, poem, and picture.

MONSIEUR LE PATRON AND HIS WORLD

When Monsieur le Patron can be induced to relax from his arduous duties, he shows with pride many souvenirs which adorn the walls, and recites attendant reminiscences. Books with dedications to the inn are everywhere, and drawings and paintings signed by well-known names cover the walls. An American will be especially impressed by the contributions of compatriots to this historic record. There is a handsomely-bound first edition of "In and Out of Three Normandy Inns," by Anna Bowman Dodd, the first author to immortalize the charms of this inn for the American. F. Hopkinson Smith gives it reminiscent praise in "The Arm Chair at the Inn," while Francis Miltoun has rambled appreciatively through it in his "Rambles in Normandy." Indeed, it is Americans who may be said to have given the inn its present vogue.

The old-world air is emphasized in the fact that the bedrooms are not numbered in the conventional manner, but bear on their old wooden panels the names of some of the most famous guests who have honored the inn with their presence in times past. There is a "Madame de Sévigné room," whence one might write letters presumably from the same table upon which this brilliant woman of the old French régime penned some of her famous epistles, full of the praise of "mine host and his inn." Then there is the "Alexandre Dumas room," to which the prolific author of gay romances, who prided himself greatly on his culinary skill, was wont to retire for inspiration after his strenuous life at Paris. Among the traditions of the inn is one that Dumas often amused himself by concocting famous *plats* there.

Alphonse Karr, erratic genius and flower lover, met his friends in the guest room which to-day bears his name, and it is said that from his flower lore the garden of the inn was benefited.

Through room after room guests may wander admiring the treasures, some of which are kept jealously guarded. My friends and I were happily summoned to luncheon before we became too covetous of these treasures. The luncheon was served in a fantastic little arbor and soon the artistic handiwork from the picturesquely disposed cuisine began to appear. After the hors-d'œuvres came a *sole Dieppoise*, garnished with tiny shrimps and mushrooms; following was a *caneton Rouennais*, a delightful Norman dish of young duck served with *petits pois* and a crisp salad. Then, a huge platter of the world-renowned cheeses of Normandy was served. Our repast ended with white strawberries piled up temptingly on green grape leaves, to be eaten with a little brown bowl of *crème d'Isigny;* and with a cup of black coffee and a liqueur, the Benedictine which is made at Fécamp, well within the border line of this old province.

AMERICANS GATHERED TOGETHER

Is the *hôtellerie* popular with Americans? one asks. We looked out of our latticed bower, and in the shadow of a sculptured medieval warrior with a Crusader's sword, sat a representative of one of the old Knickerbocker families of New York; beside a near-by fountain, a Newport society leader was entertaining a party from the Royal Hotel at Deauville; a member of our embassy, who had run down from Paris to show a friend a bit of old France, was lunching at the right of the garden with an abbot's tomb as a background; and the family of a multi-millionaire from the golden west was making merry in a bower of roses.

In this, the height of the season, the inn is indeed a favorite haunt of the world of fashion, a rallying-place for the automobilist, and, in consequence, the modest prices of its early Bohemian days are no more, and its charges to-day are not unworthy to be classed with those of its brilliant neighbors at Deauville.

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B NURSES' UNIFORM.

DRESS OF WHITE LINENE	$3.00
COLLAR	.12
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APRON (WITHOUT STRINGS)	.85

C INFANTS' HAND-EMBROIDERED DRESS, LACE TRIMMED $9.75

INFANTS' HAND-EMBROIDERED LONG CLOAK OF FAILLE SILK, WITH CAPE $26.50

INFANTS' CAP (CRÊPE DE CHINE) 2.50

D INFANTS' HAND-EMBROIDERED DRESS IN PANEL EFFECT, TRIMMED WITH LACE $14.50

E NURSES' UNIFORM.

DRESS OF GRAY OR BLACK WASHABLE ALPACA (COLLAR AND CUFFS ATTACHED)	$3.25
CAP WITH STRINGS	.25
APRON WITH STRINGS	.85

F EGYPTIAN BASKET, TRIMMED 38.00 (UNTRIMMED, 6.50)

G CHAIR, WITH CRETONNE CUSHION $8.00

H WHITE ENAMELED COSTUMER, WITH SATIN RIBBON BOW IN BLUE OR PINK $1.95

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S O C I E T Y

Died

NEW YORK

Dillon.—On May 5, at his residence, ex-Judge John Forrest Dillon.

Jay.—On May 8, Harriette A. Jay, wife of Dr. John Clarkson Jay.

Orr.—On June 3, at his residence in Brooklyn, Alexander E. Orr.

Sampson.—On May 24, at his residence, Henry Sampson.

WASHINGTON

Bradley.—On May 23, Senator William O'Connell Bradley.

SAN FRANCISCO

Lathrop.—On May 24, at his residence, Charles Gardner Lathrop.

Engaged

NEW YORK

Damrosch-Pennington. — Miss Alice Blaine Damrosch, daughter of Mr. and Mrs. Walter Damrosch, to Mr. Hall Pleasants Pennington, son of Mr. and Mrs. Josiah Pennington, of Baltimore.

Delafield-Birkhead.—Miss Elizabeth B. Delafield, daughter of Mrs. Daniel E. Moran, to Mr. Philip G. Birkhead, son of Mrs. W. H. Birkhead.

Garrison-Bigelow.—Miss Eulalia Garrison, daughter of Mrs. Cornelius M. Garrison, to Mr. Ernest A. Bigelow, Jr., son of Mr. and Mrs. Ernest A. Bigelow.

Norrie-de Jumilhac.—Mrs. A. Lanfear Norrie, daughter of the late Mr. and Mrs. Henry I. Barbey, to Count Odet Armand de Jumilhac, of Paris.

Travers-Danby.—Miss Olivia Falsom Travers, daughter of the late Dr. Edward Travers, of Maryland, and sister of Mrs. Wm. L. Edison, of Morristown, N. J., to Mr. H. Gregg Danby.

Williams-King.—Miss Margaret Schuyler Williams, daughter of Mr. and Mrs. Otis L. Williams, of St. George, Staten Island, to Mr. Charles King, son of Mrs. Charles King.

Young-Hine.—Miss Sibyl E. Young, daughter of Mr. and Mrs. Edward L. Young, to Mr. Lyman Northrop Hine, son or Mr. and Mrs. Francis L. Hine.

BALTIMORE

Emory-Terhune.—Miss Elise Emory, daughter of Mrs. Wm. H. Emory, to Mr. Westervelt Terhune, of Atlanta, Georgia.

BOSTON

Amory-Cutting.—Miss Mary Josephine Amory, daughter of Mr. Francis I. Amory, to Mr. Fulton Cutting, son of Mr. and Mrs. R. Fulton Cutting, of New York.

Lee-Sargent.—Miss Margery Lee, daughter of Mr. and Mrs. George Lee, to Mr. Francis W. Sargent, Jr.

NEW ORLEANS

Mounger-Sanders.—Miss Mary Wright Mounger, daughter of Mr. and Mrs. William Dantzler Mounger, of Natches, Mississippi, to Mr. Matthew Harry Lovat Sanders, son of Mr. and Mrs. M. J. Sanders, of New Orleans.

PHILADELPHIA

Hunter-Davis.—Miss Izora Venetta Hunter, daughter of Mr. and Mrs. Thomas P. Hunter, to Dr. J. Leslie Davis.

PITTSBURGH

DuPuy-McHenry.—Miss Amy DuPuy, daughter of Mr. and Mrs. Herbert DuPuy, to Dr. Junius Hardin McHenry, of Cleveland, son of the late Colonel John Hardin McHenry and Mrs. McHenry, of Owensboro, Ky.

SAN FRANCISCO

Wheeler-Nance.—Miss Olive Wheeler, daughter of Mr. and Mrs. Charles Stetson Wheeler, to Lieutenant Curtis Hoppin Nance, U. S. A.

WASHINGTON

Bradford-Richards.—Miss Rose Mary Bradford, daughter of Rear-Admiral and Mrs. Royal B. Bradford, to Lieutenant Clarence Alvin Richards, U. S. N.

Britton-Robertson.—Miss Margaret L. Britton, daughter of Mr. and Mrs. Alexander Britton, to Mr. Carroll M. Robertson, of New York.

Smith-Hume.—Miss Anna Cady Smith, daughter of Mr. and Mrs. Gerardus Smith, of Schenectady, to Mr. John E. N. Hume, of Washington.

Weddings

NEW YORK

Baker-Lindley.—On June 1, at the residence of the bride's great-uncle, Mr. Cornelius Du Bois, Mr. William Edgar Baker and Miss Ella Lindley, daughter of Dr. Charles L. Lindley.

Hudson-Raymond.—On June 2, at the residence of Mrs. Raymond, Mr. Ernest Reed Hudson and Miss Beatrice Raymond, daughter of Mrs. James Raymond.

Hughes-Stuart.—On June 17, in the Cathedral of St. John the Divine, Mr. Charles Evans Hughes, Jr., son of Associate Justice Charles E. Hughes, and Miss Marjorie Bruce Stuart, daughter of Mr. and Mrs. Henry S. Stuart.

Jackson-Von Bergen.—On June 20, at St. Nicholas's Collegiate Church, Mr. Gerard Livingston Jackson, son of Mr. and Mrs. George Jackson, and Miss Elsie Von Bergen, daughter of Mr. and Mrs. Carl Von Bergen.

Roosevelt-Willard.—On June 11, at the British Embassy Chapel, Mr. Kermit Roosevelt, son of former President Theodore and Mrs. Roosevelt, and Miss Belle Wyatt Willard, daughter of Ambassador and Mrs. Joseph E. Willard.

Sloane-Edison.—On June 17, at the residence of Mr. and Mrs. Edison, Llewellyn Park, West Orange, N. J., Mr. John Eyre Sloane, son of Mr. and Mrs. T. O'Connor Sloane, and Miss Madeleine Edison, daughter of Mr. and Mrs. Thomas A. Edison.

Wagstaff-Cumnock.—On June 4, at St. George's Church, Stuyvesant Square, Mr. George B. Wagstaff, son of General and Mrs. Alfred Wagstaff, and Miss Mary Cutting Cumnock, daughter of Mr. and Mrs. Arthur J Cumnock.

Wall-Brooks.—On June 18, at St. Thomas's Church, Mr. Ashbel T. Wall, Jr., son of Mr. and Mrs. A. Tingsley Wall, of Providence, R. I., and Miss Mary Brooks, daughter of Mr. and Mrs. Frederick Brooks.

Whitehouse-Griffen.—On June 18, Mr. Guillermo Schenck Whitehouse, son of Mr. and Mrs. Henry Whitehouse, Upper Montclair, N. J., and Miss Ruby Griffen, daughter of Mr. and Mrs. Charles S. Hayward Griffen, of Irvington, N. Y.

Wodell-Page.—On June 11, at Calvary Church, Summit, N. J., Mr. Ruthven Adriance Wodell, son of Mr. and Mrs. Silas Wodell, and Miss Helen Cecil Page, daughter of Mr. and Mrs. Parker Webster Page.

LOS ANGELES

Munn-Severance.—On June 6, at Saint Marylebone Parish Church, London, England, Mr. John Randall Munn, son of Mr. and Mrs. Joseph L. Munn, of East Orange, N. J., and Miss Harriet Crittenden Severance, daughter of Mr. and Mrs. Mark Silbey Severance, of Los Angeles, Cal.

PHILADELPHIA

Disston-Williamson.—On June 10, at St. Paul's Episcopal Church, Mr. Hamilton Disston, son of Mr. and Mrs. Jacob S. Disston, and Miss Jessie Williamson, daughter of Dr. and Mrs. Jesse Williamson.

Potter-Sayres.—On May 30, at the Church of the Redeemer, Bryn Mawr, Mr. S. Cary Potter and Miss Mary H. Sayres, daughter of Mr. Horace Sayres.

PROVIDENCE

Tweed-Roelker.—On June 24, at the home of her brother, Mr. William G. Roelker, Green Farm, East Greenwich, R. I., Mr. Harrison Tweed, son of Mr. and Mrs. Charles H. Tweed, of New York, and Miss Eleanor Roelker, daughter of the late Mr. and Mrs. Wm. G. Roelker.

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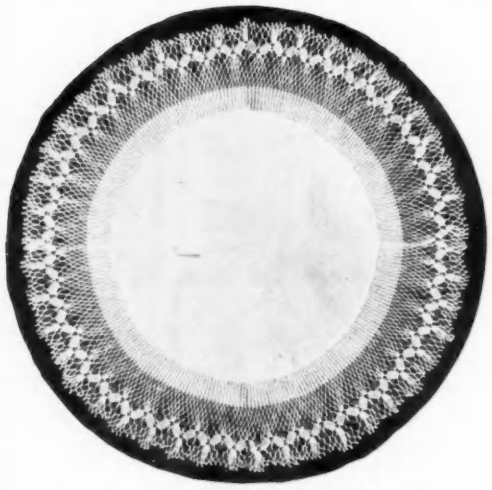
TO SEW AWAY *the* TIME

NOW, if ever, comes the time for needlework, when even the most vivacious sportswoman of them all is glad to sit quietly out of the sun and sew a fine seam. If her turn of mind be practical she will wish to while away the time in making useful things in the way of either lingerie or of small articles of household decoration.



As surely and as delicately as a spider weaves his web must the gossamer threads of this centerpiece be looped one upon the other

The woman who would have her sewing serve the purpose of some pet economy may make the long summer afternoons as excuse for replenishing her linen closet with sheets. The linen should be purchased by the bolt from a wholesale house, cut into the right lengths, and hemmed by hand across the top and bottom. As hemstitching is fairly arduous and is hard on the eyes, as well, a clever substitute may be used. A quarter-inch Irish lace insertion may be put in at the base of the hem, and the result is a handsome sheet.

There is seldom so large a supply of table and bureau covers that any establishment, great or small, would scorn additions to it. Such articles are of a convenient size to carry about in a sewing-bag and, if beautifully made, are a source of great satisfaction to her who makes them. A certain, medium heavy linen which comes by the yard hemstitched in squares is especially desirable for this purpose. A length four squares wide is just right for a bureau cover, and when an inch-wide finish of real Cluny edging is added, the result is pleasing, indeed. Tray-cloths may be made from this same linen with napkins to match that take in four of the squares and fold just right to expose the center of the square for a monogram. This material is very wide and costs from $4 to $5 a yard, depending upon the quality of the linen selected, as it comes both in a sheer and a heavy weight—the latter excellent for pillows.

A LACY CENTERPIECE

Another addition to the linen closet which would furnish dainty work for summer veranda days is the centerpiece photographed on this page. It is in a design which has been worked out with great difficulty, as it is almost impossible to form a centerpiece which is lacy in appearance and yet will lie smoothly on a table. In making the centerpiece illustrated, the quality of linen which sells at 50 cents a yard is most desirable. Novelty braid No. 3 and D.M.C. crochet cotton No. 50 should be used in order to attain the best results.

A circle fourteen inches in diameter should be cut from the linen and two hundred and seventy-five holes should be pierced at regular intervals, one eighth of an inch from the edge. Into each hole two double crochets should be crocheted with one chain between, and this process should be continued until twelve rows of double crochet have been made. After this is done five rows of loops with a chain of ten stitches should be made, fastening the stitches of the first row in the middle of the preceding double crochet, keeping always two hundred and seventy-five loops. Then the novelty braid should be inserted.

To insert the braid, a chain of four should be made from the middle of the last loop and joined to the second loop to the right of the stem of the braid. A chain of four should then be fastened in the middle of a loop of the chain of ten and another chain of four should be made and fastened over the stem of the braid; four should be crocheted, fastened in the middle of a loop of the chain of ten, and another four should be crocheted and fastened over the stem of the braid; four should be crocheted and fastened in the middle of a loop of the chain of ten, and another four should be crocheted and fastened over the stem of the braid; four should be crocheted and fastened to the chain of ten, and another four should be crocheted and fastened in the second loop of braid to left of the stem; four should be crocheted and fastened in the middle of a loop of the chain of ten, then a chain of eight should be crocheted and the fifth loops on each square of the braid should be joined by it, and eight should be crocheted again and fastened in the middle of the chain of ten.

This formula should be continued until the braid is taken around the centerpiece. When it is necessary to join the braid, a square should be cut out and the two stems sewed firmly together. In finishing the edge, the second two loops of braid should be joined at the point where the chains have been carried over the stem. A chain of twelve should be fastened in the fifth loop, and another chain of twelve should be fastened over the stem. Then, three loops with a chain of twelve; and again a chain of twelve, which should be fastened in the second loop from the stem; a chain of twelve, and join the two second loops from the upper stem. This processs should be continued twice around the centerpiece, and the edge should be finished with chains of twelve with a picot of four stitches; five should be crocheted and fastened in the middle of each preceding loop of chain of twelve.

HAND-MADE LINGERIE

Even more fascinating, perhaps, than the making of dainty household linens is the fashioning of pretty lingerie of handkerchief linen or crêpe de Chine and fine lace. Elaborate embroidery as decoration should not be attempted nor should lace insets that require complicated sewing be made. Charming results can be accomplished merely by using a one-inch insertion for the ribbon, and a lace edging of the same width to match. The insertion should be of the plainest type possible, but very fine.

For those who particularly enjoy hemstitching it is worth while to make underskirts with a plain hemstitched edge and a two-inch border of Irish or Cluny lace as trimming. This simple style of petticoat was introduced by one of the well-known French makers of underwear, and it has a nice distinction.

The Blouse Shop Inc.

MODEL C-2

Price, Prepaid, $3.00 each

A new "Vestee Blouse" of Embroidered White Organdie (Fleur de Lis pattern) with hemstitched Organdie collar. ¾ sleeves. Effectively set off with a large crocheted button just above waist-line. Elastic belting.

C-2

C-3

MODEL C-3. Price, Prepaid, $2.00 each

A natty "Sport Blouse" of White Voile, with linen bat collar and link cuffs. Pleated front and back. French yoke outlined by hemstitching, front and back. New set-in sleeve. Large bone buttons and black silk tie.

C-5

MODEL C-5

Price, Prepaid, $3.00

A dainty "Summer Blouse" of White Persian Lawn. Front and ¾ set-in sleeves both trimmed with embroidered Organdie, filet Val lace, and Venise edging. French yoke back and front outlined with filet Val lace insertion. Gladstone collar with Venise edging. 5 Roman Pearl buttons. Elastic belting.

C-4

MODEL C-4
Price, Prepaid, $2.00

Allover embroidered White Voile Blouse (Daisy pattern). Pique collar, worn standing or flat. Strip of pique down front, with 3 crocheted buttons. Hemstitched French yoke back and front. ¾ set-in sleeve trimmed with pique and crochet button. Black tie. Elastic belting.

SAVE MONEY

on the cost of your Blouses by ordering from us.

Our business is conducted entirely by mail, thereby saving the cost of maintaining an expensive retail shop. This saving, of at least one-third, is yours—in the cost price of the Blouse to you.

Our connections both here and abroad enable us to deliver Advance Models before they are even shown elsewhere. Our workmanship will please the most critical. Prompt deliveries and satisfaction guaranteed, or money cheerfully refunded.

We do not issue a catalogue, as our styles change too often to permit it, but we will gladly send you our Portfolio of Sketches of Advanced Blouse Models, which we issue as fast as the new styles originate. It's FREE upon request.

C-1

MODEL C-1

Price, Prepaid, $2.00 each

A handsome "Tailored Blouse" of White Handkerchief linen, with laundered Juliette collar and long set-in sleeves. Small bone buttons.

The Blouse Shop Inc.

225 Fifth Avenue
New York

Our Famous "Grampian"

SCOTCH KNIT SPORTS SWEATERS

Known and Worn all over the World.

These Garments are absolutely the finest and most luxurious that are made.

In Pure Cashmere.....	As Sketch	$6.12
With Smart Roll Collar	"	$9.50
In Cashmere and Wool....	"	$4.50
With Smart Polo Collar	"	$5.05
In Pure Wool, Collarless only	"	$3.30
In Real Silk with Belt.....		$9.50
With Collar and Belt.....		$11.00

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THE
Scotch Fabric House
ABERDEEN, SCOTLAND

O-G "Colonial

(Imported White Canvas Cloth)

$5

With Buckle

Spanish Wood Heel

This smart and dainty O-G Colonial is one of the most popular of the many O-G summer creations.

SENT ANYWHERE IN THE UNITED STATES, PREPAID, UPON RECEIPT OF PRICE. MONEY REFUNDED IF NOT SATISFACTORY.

Write today for the "BOOK OF THE O-G BOOTERIES," showing O-G styles for spring and summer, 1914—FREE UPON REQUEST.

O'CONNOR & GOLDBERG
MAIL ORDER ADDRESS:
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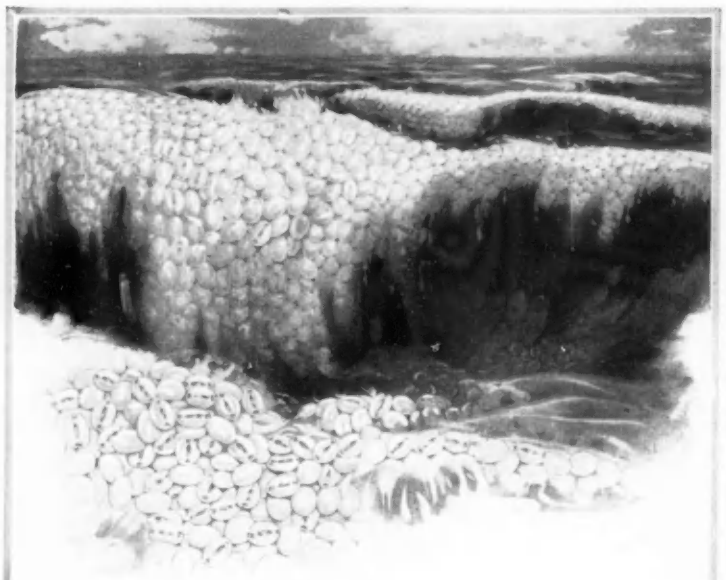


Oceans of Puffed Grains

Are being consumed in these days on the verge of summer. We are sending out ten million dishes weekly.

Countless tables, every morning, serve them with sugar and cream. And they get airy morsels, thin and crisp, with a taste like toasted nuts.

The morning berries, with folks that know, are mixed with these fragile crisps. And the almond flavor forms with fruit a most delightful blend.

Every night, legions of people gather around Puffed Wheat or Puffed Rice in milk. And these floating dainties—these bubbles of grain—form the best dairy dish they know.

Every Atom Counts

In eating Puffed Wheat or Puffed Rice, every atom counts. Here, for the first time—by Prof. Anderson's process—whole grains are made wholly digestible.

Every food granule has been blasted to pieces by an internal steam explosion. Digestion can instantly act. Every food element is made available without any tax on the stomach.

So at meals or between meals—at bedtime or any time—these are ideal foods for the hungry. In no other way was a cereal food ever so perfectly cooked.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

These foods are for you. Keep the pantry stocked with them, and find out the ways to enjoy them.

Use them as foods, delicious in form and taste. Use them as you use nut meats. Scatter them over every dish of ice cream. Use them in candy making.

These are days of dairy dishes—of bread and crackers in milk. Here are grains which are crisper than crackers, more porous than bread, and far more inviting than either. For summer suppers try these grains in milk.

The Quaker Oats Company

SOLE MAKERS

(585)

FOR *the* HOSTESS

When the Thermometer Registers Ninety-five Degrees Fahrenheit, the Hostess Turns the Tables by Serving Sixty-five Degree Luncheons

IN summer when all the world goes to the country and the formal indoor meal becomes a bugbear, the wise hostess provides refreshment and variety for her guests by well-planned meals served on lawn or terrace, beneath the trees, or in the coolness of a tea-house in the garden. Luncheon, as it is a more informal meal than dinner, is for that reason better adapted to outdoor service, and the hostess who wishes to entertain many guests when the number of servants is limited could hardly find a better plan at this time of the year than by an informal outdoor luncheon.

The secret of success in this form of entertaining lies in the planning and preparation for it. Plenty of side-tables should be provided, and on these should be placed the linen, silver, plates, and other accessories of service, as well as rolls, butter, and cakes. The principal table should hold the dishes which constitute the luncheon, and it should be covered with a dainty cloth and prettily decorated with flowers. If desired, the servants may stand at this table and serve the luncheon, even though, as is often the case in informal entertainment, they do not pass the refreshments among the guests.

The difficulty of serving a luncheon at a distance from the house, and also the difficulty of seating the guests, should be borne in mind in deciding on the menu. A stand-up luncheon, of course, requires an entirely different menu from that which may be served at an informal luncheon where small tables for the guests are provided. Even in summer, at least one hot dish should be served, and this is possible by using hot-water dishes or chafing-dishes. Chicken or lobster à la Newburg, crabs and shrimps in creole style, or croquettes with peas, are easily served and may be eaten without difficulty even when the guests are not seated. Chicken à la Maryland, accompanied by green peas, makes a delicious luncheon and may be kept hot without losing its flavor or its appetizing appearance, even when served outdoors.

A YELLOW AND WHITE LUNCHEON

A pretty idea is that of carrying out the color scheme of some flower in both table decorations and food. For an outdoor luncheon at this season of the year the coloring of the daisy would be most appropriate, and a luncheon both delicious to eat and pleasing to look at may be planned with a view to a combination of white and yellow.

To carry out this plan, the centerpiece may be daisies in Japanese flower holders, set in a shallow dish of white and green-glazed pottery. Grapefruit mixed with shredded pineapple and served in half grapefruit skins may be served as a first course.

The yolks of hard-boiled eggs grated over the top of cream of corn soup will give the desired colors in the second course, and egg cutlets with wax beans and potato croquettes may be followed by a salad of endive, yellow tomatoes, and mayonnaise, with cheese crackers.

Spanish cream served with very yellow sponge cake would appropriately complete both luncheon and color scheme. Such accessories as yellow and white bonbons, pineapple or peach conserve, and green Turkish paste, will help to carry out the plan of decoration.

AMONG THE SALADS

Among the salads which are especially palatable in hot weather is one made of pineapple and celery, dressed with mayonnaise. To serve this in novel form the top may be cut from the pineapple, the inside scooped out, cut small, and mixed with the celery and mayonnaise, then returned to the shell, which should be set on ice until chilled, and then served in a bed of lettuce leaves. Young cabbage may be treated in the same way and makes a very pretty salad, especially for a garden luncheon where the effect should be as fresh and cool as possible.

A very simple menu which lends itself well to the garden luncheon consists of a chilled fruit cocktail in glasses, which makes a cool and dainty opening course; broiled chicken with green peas and finger rolls; a salad made of hearts of lettuce in rings of tomato aspic; and individual ices frozen in the forms of flowers of the season, with fancy cakes and black coffee.

When the luncheon is served in a tea-house in the garden, not far distant from the main house, it may be more elaborate, and the following menu would be appropriate: Cream of celery soup over which the grated yolk of a hard-boiled egg is sprinkled, breadsticks, boiled fresh cod with egg sauce, chicken breasts fried, creamed potatoes in ramekins, cauliflower, hot rolls, white grape gelatin and candied orange peel, egg salad in watercress nests with cheese straws, and ices frozen in individual shapes, for dessert.

LEAVENS
Cottage Furniture

WE wish to call your particular attention at this time of year to our cottage furniture, suitable for shore and country homes.

¶ In simplicity, construction, finish and moderate cost, it is the most appropriate selection for homes of good taste and refinement.

¶ It is no exaggeration to state that Leavens Cottage Furniture is a distinct type, recognized at once and appreciated by the discriminating.

¶ We have an unlimited stock to select from, and, in addition, you have the choice of a large variety of finishes to conform to the individual taste or harmonize with the interior surroundings. We also furnish unfinished.

¶ Shipments carefully made, insuring safe delivery. Send for complete set No. 5, of over 200 illustrations and color chart. You will find possibilities and suggestions for every room in your house.

WM. LEAVENS & CO.
32 CANAL STREET, BOSTON, MASS.

LABLACHE
FACE POWDER

"MOTHER TRIED IT"

"I received the box of powder and mother tried it and was so well pleased with it that she decided to keep it for herself. Of course I must have a box too, so I enclose herewith 50c. Wishing you much success with your powder, as it is by far the best I have ever used."

Miss ——
Catonsville, Md.

Refuse Substitutes
They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

BEN. LEVY CO.
French Perfumers, Dept. 48
125 Kingston St. Boston, Mass.

You Can Sleep
after sunrise, on your sleeping porch, or camping, if you wear a B. K. B. It fits comfortably over the eyes, will not fall off, and induces, as well as prolongs, sleep. Sent postpaid for 25 cents.
Night Mfg. Co.
7 Harvard Square, Cambridge, Mass.

The above is style No. 921, with black Taffeta hemstitched sailor tie, made in the following Velvet Corduroy Cloths: No. 1189, Golf Green; No. 1142, Ivory; No. 1144, Tango Red; No. 1145, Spark Blue; No. 1146, Golf Red; No. 1147, Wilson Green; No. 3343, Corn; No. 1148, Tomato; at $13.50.

Style No. 921 is also made in the following Soft Blanket Cloths: No. 19141, Navy; No. 1197, Peach; No. 19137, Tango; No. 19139, Rosalind; No. 19140, Spark Blue; No. 1207, White; No. 1198, Mustard; No. 1196, Citron; at $13.50.

Kenyon Motor Coats, Weatherproofs and Overcoats for men and women can be bought from reliable dealers everywhere. Show the picture and watch for the Kenyon label. It's a Quality sign.

If your Dealer will not supply this model, write the Vogue Shopping Bureau, 441 Fourth Avenue, New York

C. Kenyon Company
Wholesale Salesrooms
Fifth Avenue Building, 23d Street and 5th Avenue
NEW YORK
Chicago Salesrooms — Congress and Franklin Sts.
Boston — 501 Washington St.

"The Kitchenless Home"

has not arrived—neither has the iceless refrigerator nor the fireless furnace—but the cookless kitchen, with comfort and contentment, is a possibility in every home where the housewife knows the culinary uses and food value of

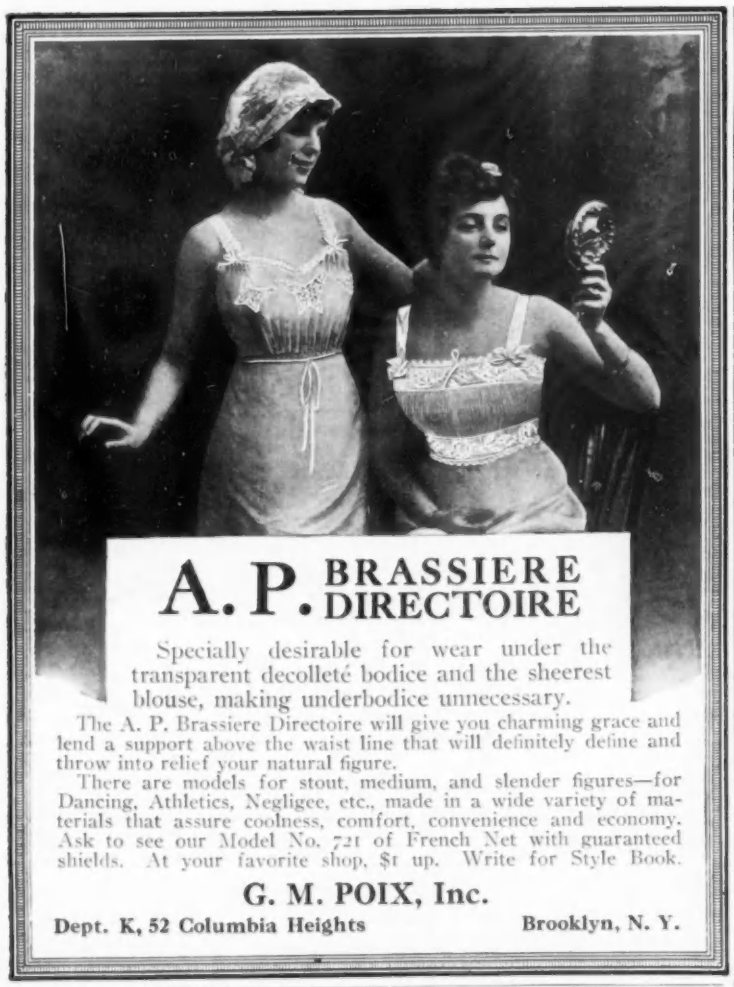
SHREDDED WHEAT

With these crisp "little loaves" of ready-cooked cereal in the home, you are ready for the unexpected guest, for the uncertainties of domestic service, for every emergency of household management. No worry or drudgery—we do the cooking for you in our two-million-dollar, sunlit bakery.

Being ready-cooked and ready-to-serve it is so easy to prepare in a few moments a delicious, nourishing meal with Shredded Wheat Biscuit and fresh raspberries or other fruits. Heat one or more biscuits in the oven to restore crispness; then cover with berries and serve with sugar and cream.

"It's All in the Shreds"

THE SHREDDED WHEAT COMPANY
NIAGARA FALLS, N. Y.



WHAT THEY READ

(*Continued from page* 55)

spring, how to manage the body so that it shall be at once graceful and effective. More still, she holds that the training she recommends will improve the mind and lend serenity to the spirit. The illustrations and diagrams, nearly one hundred and fifty in number, many of them full-page photographs of posed figures, others sets of cinematograph pictures reproduced so as to show the stages of various exercises, not only elucidate the text but are in themselves beautiful. Mrs. Watts has posed for some of the illustrations, while others show her aids in action. Several of the illustrations reproduce ancient Greek subjects. The theory of the book, although it must be regarded as merely tentative, is at once interesting and plausible, and some of the author's teachings fall in with widely accepted hygienic theories. The volume is square folio, bound in cloth, and printed in large, leaded type. (New York: Frederick A. Stokes Company, $5 net.)

FICTION FOR SUMMER READING

WHEN GHOST MEETS GHOST, by WILLIAM DE MORGAN, has eight hundred and sixty-two pages and more than four hundred thousand words, enough in bulk to make two novels of pretty fair size. Those, however, who have learned to love the author's work will accept with joy every word, and perhaps the most ardent devotees will wish the book were longer. It must be owned that Mr. De Morgan, in this story, has boldly challenged all who dissent from his method, and confidently flung himself upon the affection of his own peculiar public. Not a great many things actually happen before the eyes of the reader, though he learns, partly through the author's direct narrative, partly through the talk of one character or another, partly through hints, winks, shrugs, and casual implications, the whole history of the considerable company going to make up the dramatis personæ. There are a few convicts in the story, one of them the living and active villain of the piece, and if anybody doubts that Mr. De Morgan can throw off his languorous air and relate a stirring incident with swift, sure, and highly picturesque dramatic effect, let such sceptic read the chapter narrating the capture of the villain at the roadside inn.

The scene of the story is laid alternately in London, for the most part the London of decent poverty though with bits of the aristocratic quarter, and in the country—here again with the contrasts of upper and lower classes. As usual with Mr. De Morgan, his poor folk are mainly of the sound and simple sort. There are two or three children, denizens of a humble district in London, whom Mr. De Morgan has done with his usual sympathetic truth and humor. His two old women, the "ghosts" that make excuse for the title, are charmingly set forth, while "Gwen," the Earl's daughter, is a living, breathing creature whose beauty and sweetness reach the reader through the dark medium of printer's ink.

For all but those with confirmed and incurable De Morganitis, a good many pages of this story will appear incomprehensibly tedious, but to those who can yield themselves to the author's deliberate art, the most perversely slow and whimsical page will provide a feast of wholesome humor. Indeed, Mr. De Morgan is humorously at his best in "When Ghost Meets Ghost," whether his humor be that of character, incident, or mere happy phraseology. His unexpected asides and implications are delicious, things to chuckle over and reread. He employs with absolute success the ingenious trick of suddenly sprinkling his own narrative diction with the dialectic words of his adult simple folk or the strangely distorted language of his children, and thus compasses some of his most humorous effects. The loves of the Honorable Percy Pellew and Miss Smith-Dickenson attain a plane of high comedy worthy of George Meredith at his best, and the more passionate attachment of the younger pair of lovers is beautifully set forth. This truly huge volume is a richly freighted galleon, a "three-decker," in which the devotee of the modern novel of social problems or the lover of swashbuckling melodrama is warned not to take passage, but which tired folk with leisure, folk who have learned to sail contentedly under Admiral De Morgan, will accept with confidence as "the only certain packet for the Islands of the Blest." (New York: Henry Holt and Company, $1.60 net.)

LORD LONDON: A TALE OF ACHIEVEMENT, by KEBLE HOWARD, tells under thin disguise, and as interpreted by an admirer, the career of Alfred Harmsworth, known to the British peerage as Lord Northcliffe. Mr. Howard professes in his brief preface a fear that his hero may "turn and rend" him, an unfortunate quotation from the scriptural warning against casting pearls before swine, but doubtless the amiable patron will overlook this slip of a somewhat courtly biographer. As a matter of fact, Alfred Harmsworth, like Hannibal Quain of this story, comes of a good English family, and the hard times of his youth were rather of his adventurous courting than of necessity. There is at this moment an Englishman in America who recalls with humorous gusto the time when he took Harmsworth in because the latter's house was closed in the absence of his family, and the youngster was a bit hard up. The two youths then cast about for some adventurous method of making money, and at length hit upon the audacious plan of taking a Punch and Judy show to Paris, but, alas, their joint capital was insufficient for the undertaking. Harmsworth eventually began a marvelous journalistic career with a weekly paper addressed to the silly side of English life, and now he is owner of the *London Times* and a few other newspaper properties, immensely rich, and an English peer. Such success has naturally attracted enmities, and the little tale of Lord London, told with spirit and just realism, is apparently intended to correct some popular misapprehensions. There is enough biographic truth in Mr. Howard's story to give it some historic value, and enough romance to please such as care naught for the truth of history. No doubt some one, fifty years hence, will write a biography of Harmsworth that be a good deal nearer the real man and his career than this story. (New York: McBride, Nast and Co., $1.25 net.)

BOOKS RECEIVED

"Social Dancing of To-day, Demonstrated," by John Murray Anderson, with diagrams and photographs by Troy and Margaret West Kinney; a volume to enable persons to learn at home the Boston, tango, maxixe, one-step, hesitation waltz, and others of the so-called "new dances." (New York: Frederick A. Stokes Company, $1 net.)

"Misadventures of Three Good Boys (But Not Such Very Good Boys)," by Judge Henry A. Shute, a New England humorist, author of "The Real Diary of a Real Boy." (Boston and New York: Houghton Mifflin Company, $1.25 net.)

"The Return of the N'ght Wind," by Varick Vanardy; a sequel to the detective story "Alias the North Wind." (New York: G. W. Dillingham Co., $1.25 net.)

The Summer's *Very Best* Reading

You must not miss a single one of The Smart Set's summer issues. The fullest measure of entertainment lurks in every number; each one will surprise—thrill—amuse—but will never offend wholesome sensibilities; you will laugh at the world and with it.

The July Smart Set on Sale Now

A miniature library of the most enjoyable summer reading—ten short stories—a novelette—an essay—a one-act play—fifteen poems—literary and dramatic reviews: all keen—all clever—all clean.

Buy The Summer Numbers at a Special Season Price

(V)

Here are two special offers for your convenience—and profit. Let your purse decide the selection. One gives you The Smart Set for the summer—wherever you may be; the other continues the pleasure for many months. There is no disappointment in a Smart Set subscription, but there is pleasure a-plenty.

SPECIAL OFFER COUPON

Date.....

THE SMART SET
452 Fifth Ave., N. Y. City

Herewith is—
$1.00 for a five months' subscription to THE SMART SET.
$3.00 for a sixteen months' subscription to THE SMART SET.

Name.....

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FIVE MONTHS	SIXTEEN MONTHS
Canadian Postage, 15c	Canadian Postage, 50c
Foreign Postage, 30c	Foreign Postage, $1.00

Maison Bernard

IMPORTERS
INCORPORATED

330 FIFTH AVENUE
2 Doors South of Waldorf-Astoria

This illustration depicts a

Charming Cool Summer Frock

Perfect Replica of Latest *Chernuit Model.* Black and White or Blue and White Cotton Voile Tunic. False foundation and vestee of Green (or any other shape) of Moire. Black Crushed Velvet Girdle—Very special at **$25**

WHITE SATIN HAT, trimmed with Lace edge and Lilacs **$18**
FRENCH PARASOL **$12**

WE carry through the Summer months a comprehensive Assortment of Mid-Summer Specialties, such as Fresh Summer Frocks for Afternoon and Evening Wear, Coats and Pelerines expressing the most exclusive designs for street, travel, sport or auto wear, *at Special Summer Prices*

MAIL ORDERS executed promptly and delivered free of charge by parcels post. Unless perfectly satisfactory, money refunded.

NO CATALOGUE

BETTER BABIES

The Baby Cariole

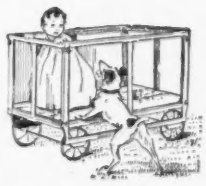
The healthiest babies are handled least. The Baby Cariole will save the lifting and carrying that would make yours tired, cross and nervous—and may permanently improve his health.

It is both movable crib and playroom. Baby can sleep or play outdoors in it for hours. Made with white enamel frame, silver-finished wire screens, noiseless rubber tires and sanitary mattress on woven wire springs. Gives abundant light and air and freedom for his legs, with absolute protection against floor drafts and every kind of harm, day and night.

Write for Free Illustrated Booklet

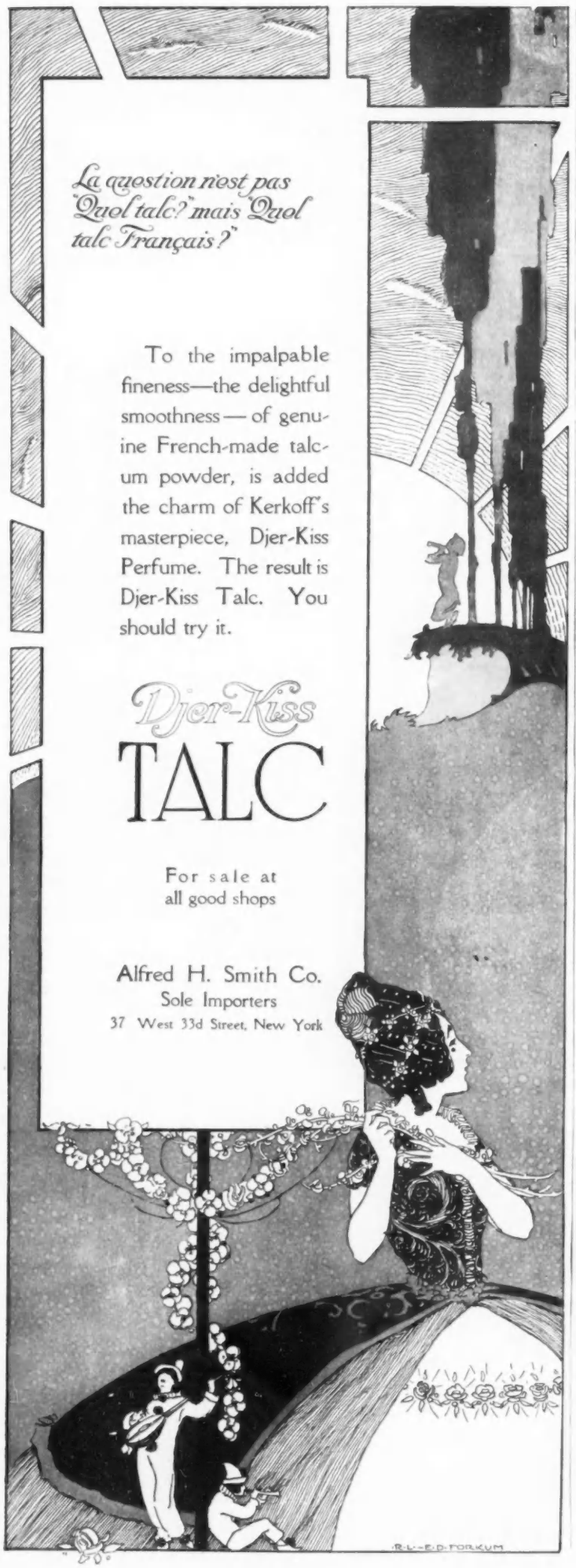
If you are not interested, let us send it to some friend who is.

The Baby Cariole is collapsible and fitted with a special canvas bag for convenient storage or for traveling. Easily set up again without tools. If your dealer cannot supply you, write us to supply you direct.



Ideal—Winter and Summer

THE EMBOSSING CO., 10 Pruyn St., Albany, N. Y.
Makers of "Toys That Teach"



ON HER DRESSING-TABLE

SIX months ago a Paris firm of perfumers, undaunted by many competitors, opened a branch establishment in New York, and their success seems to be justifying their courage. On this page are illustrated three of their many essences, all attractively bottled, and each with its distinct sweetness.

The perfume shown on the right at the bottom of the page has for its base the essence of a species of laurel, a perfume much beloved of the ancient Greeks and Romans. Most aptly has been chosen as illustration for the package the pictured myth of Apollo, the god, and Daphne, the nymph who was changed into a laurel tree to escape the love of the beauty god. The price of this perfume is $2.50.

Photographed on the left of the group at the bottom of the page is a bottle of acacia essence. Many perfumers have found this a baffling essence, so difficult is it to retain the evanescent aroma of this bloom. The price of this perfume is $2.85. In the middle of the group is shown that old standby, bouquet of roses, which every firm must needs include in its stock because of its never failing charm—that is, when the essence is as good as this one. Its price is $6.75 for a two-and-one-half-ounce bottle in a cardboard box, or $10 for the same sized bottle in a leather box.

All the scents of the perfumes described are duplicated in powder, soap, and toilet-water, at prices which are unusually low for French importations.

ROUGE IN JELLY FORM

On the dressing-table and in the handbag of many a woman, the rouge in jelly form is taking the place of other rouges, because it has the reputation of blending better with the skin. An establishment which makes up an excellent vanishing cream that was recently described in this department, has put up a commendable jelly rouge in a tiny jar one inch and a quarter deep. Just a wee bit on the finger tip is enough to put the blush of health upon one's cheeks, so that this jar, though conveniently small, contains many a blush for 75 cents.

AN EGG SHAMPOO

There is rarely a hair-dresser who will not recommend an egg shampoo as one of the best methods of cleansing the scalp and hair. Though the preparation for such a shampoo is slight, still preparation there is, and in these unleisurely days when twenty-four hours must do the work of forty-eight, preparations must be reduced to seconds, not minutes. So into a cube, measuring about an inch square, has been compressed an egg shampoo that need only be dissolved in a pint of warm water to be ready for use.

Where so small a quantity of liquid forms the shampoo, it is best first to wet the head thoroughly before applying the liquid. This particular preparation forms a copious lather which has the pleasant, fresh scent of Florida water. These cubes are put up in 25 cent boxes.

A DOCTOR'S SCALP TONIC

A well-known physician in New York has given the following prescription for a scalp tonic to a number of his patients, whose faith in him has made them turn to him to cure all their ills, little and big:

Resorcin—½ dram.
Castor-oil—2 drams.
Balsam of Peru—10 drops.
Perfumed Spirit—½ ounce.
Grain Alcohol—To make 4 ounces.
Mix and label "Scalp Tonic."

This prescription is appropriate for inflammations of the scalp due to diseases of the oil-glands, seborrhea, or eczema. The latter disease depends more upon the general condition of the system than does seborrhea, which is a local disease probably caused by some unknown parasite.

Before applying the tonic, the hair should be shampooed either with beaten eggs (yellows and whites combined), or a sulphur soap shampoo. Then the hair should be rinsed and dried immediately after the shampoo. This tonic is not beneficial to the grown hair, it is the hair of the future that it encourages to come in strong and healthy. As the tonic is apt to make the hair heavy, it is best to put it on the scalp with a dropper and rub it well in with the tips of the fingers. Any excess which gets on the hair may be wiped off with a dry towel. The doctor adds that both resorcin and sulphur have a tendency to darken the hair by continued use. However, there are many women who are anxious to achieve this very end.

This tonic should be applied regularly twice a week, and "regularly" should be italicized in the minds of the users, because an intermittent use of this, or any remedy, for that matter, rarely gives any result. Indeed, the inconsequential way in which most people obey doctors' orders is one of the greatest difficulties which the latter have to face.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

The perfumes of the acacia and the rose, and that most baffling of essences, the perfume of the laurel, have been imprisoned in crystal bottles

Mrs. Adair

At Home or En Tour Clarify Your Skin

This is easily accomplished regardless of your distance from Mrs. Adair's Salon— by using her original

Ganesh Forehead Strap ($4, $5) for removing forehead lines; the Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin

Ganesh Preparations For Self Treatment,

some of which are described below, and all of which are designed to tone, clear, cleanse and purify the skin, strengthen the underlying tissues, and bring a natural, healthy color and velvety texture to the complexion.

Salon Treatments Improve the Contour

When it is necessary to firm and arouse the relaxed or tired tissues and muscles, thereby filling in all hollows and lines and rounding out the contour of the face, neck or bust; one will find it most beneficial and gratifying to receive Mrs. Adair's immutable MUSCLE STRAPPING TREATMENTS at the hands of her personally trained English assistants at the New York Salon; these treatments, each of which brings decided results, cost $2.50 singly, or less for a course.

Summer Toilet Necessities Sent by Mail

to any address, in any part of the United States or Canada; careful packing practically insures safety in shipment, and complete individual directions assure the desired results, easily and conveniently:

GANESH Muscle-Developing Oil, $5, $2.50, $1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Eastern Balm Cream, $3, $1.50, 75c. Can be used for the most sensitive skin; unequaled as a face cleanser.

GANESH Diable Skin Tonic, $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes. Resists sun and all conditions of climate.

GANESH Lily Sulphur Lotion, $2.50, $1.50. Beautifies the skin, removing tan and sunburn, making skin smooth and white; cooling and refreshing.

GANESH "Juno," $2.25, $1.25 for the neck and busts.

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That profuse perspiration of the armpits, which makes dress shields necessary, is usually due to nervous overstimulation of the sweat glands. It is an unnatural condition with which even very healthy persons are often troubled.

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Contains: The famous LASHGROW (liquid and salve) which grows long, thick lashes and brows. 1 Jar of Samoht Cream which helps remove wrinkles on Eyelids and gradually erases tiny lines around them. 1 box of Mascaro for darkening lashes and brows (blonde or brunette). All guaranteed harmless to sight and to the eye itself. $3.50 complete

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Contains: 1 Jar R-A-D-I-O CREAM; gives healthy circulation, delicate color; speedily removes lines, wrinkles, hollows, crowsfeet and blemishes; 1 Jar Samoht Cream for smoothing out the delicate tissues surrounding the eyes and eyelids, removing the lines and creating a normal condition of the tissues; 1 Jar Pre-digested Muscle Food for emaciation, fattens the face, neck and shoulders; 1 Jar Hand Cream, softens, whitens and makes them plump; 1 Jar Porine for closing coarse pores; 1 Box Astringent Powder, to tighten flabby skin of face and neck. $3.00 complete

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Write for catalogue of our *full* line of high grade Silk Cotton and Lisle hose—all colors.
Let us solve your hosiery problems. We give attention to *details*, address
The Stocking Store, 395-7 Broadway, New York
(Mail order only)

MOTOR NOTES

Putting the "Safety First" Slogan into Practice—Warnings Lest the Motorist Find That He Is Not "Within the Law"

THE motor of the modern car runs so quietly that any squeaks and creaks in the body of the machine are especially noticeable. While the art of the body builder has kept pace with that of the motor designer, it is often almost impossible to eliminate all of the noises made by the body, even in a new car. To overcome this difficulty as much as possible, however, special forms of rattle-proof washers and nuts have been designed for certain types of cars, and these, when properly adjusted, are supposed to deaden all of the metallic sounds that would otherwise occur in the body, frame, springs, or wind-shield. If an elusive squeak is discovered in the larger and better cars for which no special nuts are provided, the chauffeur or average garage man can easily remedy matters by cutting a felt or leather washer and placing it between the pieces of metal, the rubbing together of which produces the unpleasant noise.

THE "SAFETY FIRST" SLOGAN

The "safety first" slogan has been applied to all forms of transportation, and the automobile and automobile accessory manufacturers have been among the foremost in the promulgation of this propaganda. Its results have been evidenced in the increasing number of "non-skid" tires now in use. The non-skid treads take the form of regular projections or corrugations that help the tire to grip the road and to prevent, more or less, the sudden side swing known as a skid, that often results so disastrously. Furthermore, these corrugations or projections are built up on the tire so that the tread is considerably thicker than is that of the smooth type of tire, and consequently wears longer.

No motorist who employs smooth tires should venture far from home without a set of chains that may be placed over the tires whenever wet weather or slippery roads are encountered. Chains absolutely prevent skidding, even on that most slippery of slippery surfaces,—wet asphalt,—and are often used even on tires provided with a non-skid surface. The makers of some of the non-skid tires, however, claim that chains are unnecessary, and they rely on the peculiar, patented formation of the projections and indentions of the tread to give traction and prevent slipping under all conditions.

DEFINING THE LAW FOR THE MOTORIST

There has been so much talk recently of new laws regulating the driving of motors in various states, that the owner of a car hardly knows his real status or the rights of his family. The laws in the majority of states require the cars to be licensed, a fee paid, and a number registered with the Secretary of State of the commonwealth. No examination is required of the owner as to his ability to drive a car, but he is made personally responsible for any damage that may be done by it.

All of the members of the owner's family may operate the car without a special permit or license, and his wife or daughter may drive his car without molestation, even though the car be not registered in their name. Care should be taken, however, not to loan a car to an irresponsible person or to an inexperienced driver, for in case of arrest because of injury inflicted to a pedestrian or an occupant of another vehicle, the person in whose name the car is registered is the one who will be held liable for prosecution or a suit for damages.

AIDS TO "EASY RIDING"

"Easy riding" is a term generally associated with the luxurious and high-priced cars, for it is considered that a long wheelbase and long, flexible springs are essential to this quality. Even with such cars, however, easy riding can not always be obtained under all conditions of roads, loads, and driving. Shock absorbers have, therefore, come to play an important part in the equipment of many cars. The majority of shock absorbers serve to prevent the violent recoil of the springs after the car has passed over an obstruction in the road. Such shock absorbers may be obtained in a variety of forms, and cost from $7.50 to $100 a pair, depending upon the type purchased and the size of the car for which they are intended to be used.

INVALIDS' CARS

Motor ambulances connected with public or private hospitals have become a familiar sight on city streets, but they are not often encountered on the country roads. One enterprising concern, however, with branch offices in several of the large cities of the country, has inaugurated a private ambulance service that bids fair to solve the problems of many invalids or convalescents who find it necessary to reach a hospital or sanitarium from long distances in the country. A number of luxurious limousines have been converted into special "invalids' cars," with every known necessity of the sick room ingeniously installed. These vehicles may be hired to meet trains, or to convey patients from country to town, and vice versa, within a radius of two hundred miles of certain cities. If a part of the journey is to be made by rail, all of the arrangements—even to the purchasing of Pullman tickets—are made by the concern in question.

UNDER LOCK AND KEY

Attention has been called many times to the necessity of providing some form of lock that will prevent the theft of a car that is left unguarded in the street or in the garage. The majority of such locks manufactured have been attachments that can be applied to any car. Recently, one of the most prominent manufacturers of high-grade motor cars has provided the electric controlling switch with a special Yale lock which effectively prevents the operation of the car by any except those who have the proper keys. This same lock may also be connected so as to prevent the lights of a car from being turned on except by the person who has the keys. It is, therefore, a double or triple lock, as one position of the keys serves to prevent the operation of the car and secures the lights in the off position, and the other notch in the lock will still prevent the car from being started but will keep the lights of the car still burning.

Peerless

BEAUTY

"A thing of beauty is a joy forever;
Its loveliness increases . . ."—John Keats.

An owner's pleasure in his Peerless car grows upon him. He never tires of its simple unadorned beauty, its comely strength and graceful power. A Peerless is always something more than a mere means of transportation; to own such a car is a pleasure in itself.

Safety, comfort and beauty are Peerless ideals.

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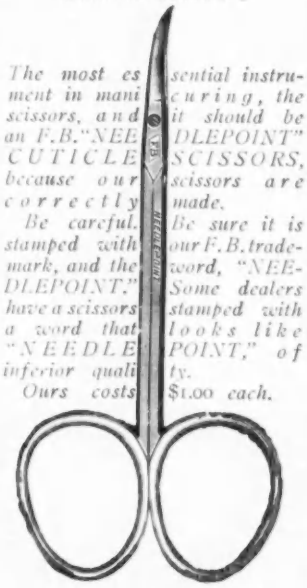
YOUR HANDS

Big Girls and Boys,
Little Girls and Boys,
What good is your correct dress if your hands are not manicured?

To manicure your finger nails you must have good tools,—the kind we make and stamp with our F. B. trademark or our name, FORQUIGNON.

F. B. "Needlepoint" Cuticle Scissors



The most essential instrument in manicuring, the scissors, and it should be an F.B. "NEEDLEPOINT" CUTICLE SCISSORS, because our scissors are correctly made.

Be careful. Be sure it is stamped with our F.B. trademark, and the word, "NEEDLEPOINT." Some dealers have a scissors stamped with a word that looks like "NEEDLEPOINT," of inferior quality.

Ours costs $1.00 each.

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F. B. Manicure Outfit No. 956 B, as illustrated, can be used by anyone wishing to manicure, and consists of F. B. Manicure File, F. B. Cuticle Scissors, F. B. Nail Scissors, F. B. Cuticle Knife, F. B. Emery Boards, F. B. Manicure Stick, F. B. Nail Buffer, jar of Polpasta, box of F. B. Nail Powder, box of Manipum, bottle of Foronga, and a bottle of Manso. Packed in a solid, leatherette covered case.

This outfit will be sent to you, free of all post charges, upon receipt of $2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance.

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POLPASTA, a nail polish, per jar 25c.
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We pay all delivering charges.
Let us hear from you. We will send you information about the care of your finger nails free of charge.

Emile Forquignon Co.
108 Lafayette St., New York

MADE BY FORQUIGNON

SEEN *in the* SHOPS

(*Continued from page* 51)

may be had with black, old-blue, pink or light blue stripes. The waist has an attractive collar and revers, and is finished by a narrow, black patent leather belt.

With the frock shown at the lower left on page 51 is sketched another of the attractive corduroy beach hats which are so popular at present. This one has a brim which rolls up but may be turned down if desired. The hat is trimmed with a white grosgrain band and may be had in white, yellow, tango, coral, blue, or almost any other color. Price, $1.95.

Plain, fine crêpe in soft colorings or in white is the material of the smart morning dress sketched at the upper left of page 51. The short tunic which starts from either side of the front of the skirt represents one of the newest fashion features of the summer, and one that is likely to be seen a great deal during the season. The only trimming on the dress, with the exception of the net chemisette, is the Roman-striped, satin ribbon which forms the collar and the wide belt. The silk is in soft colorings that give just the necessary bit of tone to the gown.

An extremely smart tub frock is the one illustrated at the lower right of page 51. It is a practical frock that would withstand the most constant tubbing and always look fresh and cool, as it is in a combination of colored, striped shirting and white piqué. The shirting is in combinations of colors such as narrow, dark blue stripes with a fine line of black on either side.

Sketched at the upper right of page 51 is an attractive dotted lawn frock. The foundation is white and the dots are in almost any color desired.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.

ARRANGEMENTS *of* BRANCH *and* VINE

(*Continued from page* 41)

down so low that only the tops of them would be visible above the rim of the vase.

Every group of flowers arranged according to Japanese principles has three parts—a central mass and balancing masses on either side. A branch may have these three parts growing on the same stalk, but should each branch have a separate stalk or stem, they must all be brought together for a space of several inches at the base, so that they suggest the trunk of a tree or the branch of a shrub, as shown in the illustration of forsythia. The photograph of the pine sprays is made from a single branch.

After evergreens have furnished decoration for the winter months, their place may be filled by flowering shrubs, pussy-willow, forsythia, and the like, which may be followed by the fruit blossoms. It is impossible to give illustrations of all the branches which can be used at the spring season, but as all varieties of trees and shrubs are treated in the same general way, there is no real difference in the arrangement of the fruit blossoms and the brilliant leaves of autumn.

THE VASE OF COURTESY

The hanging vases, which are very popular in Japan, give still another idea to be developed for room decoration. There are two varieties of these vases—those which are hooked fast to the wall, and are suitable to hang on window or door frames, and those which hang free on strings or from chains, and are used in doorways and windows, or as hanging baskets for verandas.

These holders came into use in Japan because of the feeling that flowers presented by an esteemed friend should not be placed where it would be possible to look down upon them; the ever-courteous Japanese therefore raises them high in hanging baskets. Many different shapes and finishes are to be had in these holders, but the pottery vases with smooth, undecorated surfaces in neutral colors and the baskets made from split bamboo are the most desirable.

The Japanese, with a few exceptions, use only vines in this form of vase, which is excellent for the purpose, as it encourages the natural tendency of the vine to droop. Branches of trees may also be used, however, as these vases are hung high, and since the actual growth of a tree in nature is higher than that of a flower, it is appropriate to place the branches so that one looks up at them.

There are many vines suitable for use in hanging receptacles. In winter there is always ivy or wandering-jew to be had, both of which will grow without sunshine and under the most adverse conditions. Sprays of bittersweet with berries are attractive, as the illustration shows, and florists can always provide asparagus fern, which is more beautiful by itself in hanging vases than in combination with flowers, a fashion in which it is more often used in this country.

ARRANGED WITH COMMON SENSE

Although hanging vases are sometimes used in America, the correct placing of the flowers in them is not generally understood. Each stem is usually allowed to hang separately over the side of the vase, whereas all the stems should be brought together as shown in the illustrations. It is this bringing together of the stems which gives the effect of life, in contrast to the confused effect which is given by the separation of stems, usual in American and European styles of arrangement. Vines, like flowers, must be arranged naturally and must not be overcrowded. A tiny stick passing across the mouth of the vase holds the stems together, forming the parent stalk which is essential to every Japanese arrangement of flowers.

A flower or vine placed in a hanging vase is sure of a background and does not conflict with other ornaments. There is, also, the added advantage that these decorations will not be in the way and will not be disarranged as flowers standing on a table or desk frequently are; nor is there any danger of spilling water over beautifully bound books. These vases are especially adapted to small rooms, where tables are small and must be kept comparatively clear.

The Japanese have a great advantage over us, for the endless variety of their vases makes it far easier to bring flowers and holders into the harmony which is essential to artistic arrangement. Beautiful as the vases are in form, they are also made with an idea of prolonging the life of the flowers placed in them. It is for this purpose that they are wide at the mouth, for the oxygen from the air is as necessary to the plant as the depth of the water.

THE CHARM OF THE LUXURIOUS EAST
IS IMPARTED BY
LAZELL'S
MASSATTA
TOILET WATER

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water.
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Poinciana Cerate The Pride of Palm Beach

is a necessity to the woman who cares about her appearance—it nourishes the tissues; it prevents and immediately relieves the effects of wind and sunburn. Poinciana Cerate will not grow hair and will not injure the most delicate complexion.

We are sure that you will be entirely satisfied with **Poinciana Cerate,** and if you do not find it to be all that we claim we will gladly refund your money.

A liberal size sample will be sent to you on request

Tubes, 25c.
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Ask for it at any reliable dealers or send direct to

G. B. MERRIAM
Lake Placid, N.Y., Palm Beach, Fla., or White Sulphur Springs, W. Va.

Bonbons, Chocolates

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Maillard

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with ease and comfort and bend your body in any posture, but the beauty of
YOUR CORSET LINES
will always remain if your corset is
BONED with "WALOHN"
Only genuine if "Walohn" is stamped on every strip

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SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

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Hats, Gowns, Waists, Veils, Neckwear

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

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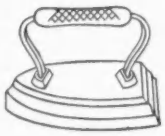

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Only Ivory Soap and Oxygen used
Inspection invited
Mrs. Margaret Elliott, Manager

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L. M. HIRSCH
Sample Shoe Co.

White Nubuck, Rubber Sole and Heel $3.85

Genuine White Buckskin, Rubber Sole and Heel $5.00

Send for Booklet V with illustrations of Summer Models

404 Sixth Ave., N. Y. Bet. 24th and 25th Sts.

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The ideal dentifrice should combine beautifying effect with scientific prevention of tooth decay. Since "acid-mouth" is recognized as the cause of 95% of decayed teeth, choose your dentifrice for its ability to overcome "acid-mouth" as well as for its cleansing virtues.

PEBECO
TOOTH PASTE

is scientifically made to preserve the teeth as well as cleanse them. By stimulating a greater flow of saliva—Nature's protection—Pebeco counteracts the excess of mouth-acids that gradually weaken the enamel until the decay-germs complete the tooth's destruction. Use Pebeco Tooth Paste and keep your teeth for life.

Write for Free Trial Tube and Acid Test Papers

and see if you are one of the nine out of ten people who suffer from "acid-mouth" and how this is overcome by Pebeco. Pebeco originated in the hygienic laboratories of P. Beiersdorf & Co., Hamburg, Germany, and is sold in extra-large tubes everywhere. As only one-third brushful is used at a time, Pebeco is very economical.

Lehn & Fink

Manufacturing Chemists

162 William Street **New York**

Producers of Lehn & Fink's Riveris Talcum

WHISPERS *to the* GIRL *with* NOTHING *a* YEAR

WHILE men prefer to discredit the old axiom that "Clothes make the man," women are more willing to give credit where credit is due, and share their honors with Fashion. Women have discovered also that it is possible, with clever managing, to be a credit to themselves and to Fashion as well, and still keep the dress allowance small.

An important phase of the dress problem is the selection of clothes which possess both simplicity and smartness. No gown, no matter how simple it may be, is lacking in chic if it is well cut and has the correct finishing touches. A little affair which is an attractive "finishing touch" is the double-tiered, ruffled girdle. The foundation of this girdle may be a piece of white cambric about five inches wide and large enough to fit over the hips. For the outside, three quarters of a yard of Roman-striped silk, one yard wide, cut into lengthwise strips eight inches deep, is divided into two lengths, one being one third longer than the other. These two strips are hemmed on one edge and the other edge is gathered to fit the length of the cambric girdle. The shorter strip is sewed to the top edge of the cambric, and the longer one to the bottom edge, and in this way a girdle which simulates a double tunic is formed. Such a girdle may be worn either with a lingerie dress or a silk frock. A pretty finish in place of the hem at the bottom edge of the silk is a hemstitched hem or a picot edge. Either the hemstitching or the picot edging is done in the shops at the reasonable price of ten cents a yard. It is also effective in place of gathering the silk to have it either knife-plaited or side-plaited. The plaiting is likewise done for ten cents a yard.

Now is the psychological moment to use any wide lace flouncing which one may have on hand, for it may advantageously fashion one of the very long tunics of the present. Over a satin or taffeta foundation, with a ribbon sash and a net-draped bodice, this will make a charming summer evening gown.

A SHADOW-PROOF PETTICOAT

Although it would seem that diaphanous is the order of the day, the "shadow-proof" petticoat contains a suggestion which could be wisely followed by many girls. This petticoat eliminates the wearing of two petticoats under lingerie dresses; a practise not widely followed, but a necessary one, nevertheless, if embarrassment is to be avoided. Any petticoat may be made shadow-proof by making of white nainsook a second back breadth which will extend to the hip seams and to the top of the flounce at the bottom. This breadth is fitted to the inside of the petticoat, and the result is a shadow-proof petticoat without the discomforts and bulkiness of two petticoats.

An item that is invaluable in the summer to the girl who has little to spend upon her clothes is the plain white satin petticoat. It will serve for wear with all muslin gowns and dance frocks, and will banish the temper-trying ordeal of trying on numerous petticoats in order to find one that will look just right under thin frocks. Such a petticoat can be made at home from a pattern and takes not more than three or three and a half yards of satin. In order to have it fit smoothly it should be made on a fitted band with a snap-fastened placket.

If satin seems too stiff to fit well under soft frocks, the petticoat might be of white silk Jersey, with a knife-plaited ruffle of satin at the bottom. The ruffle may be as wide or narrow as desired.

A SUCCESSOR TO ITALIAN SILK

A practical accessory of the summer dress is the white batiste undervest. The model which is usually seen in Italian silk is equally attractive in a fine white batiste, and is a great deal cheaper. Around the top and over the shoulders, a row of Irish lace beading through which ribbon is run makes a pretty finish for this dainty undergarment. These undervests should not be too elaborate, for the simpler ones showing through the diaphanous brassières give a far more attractive effect than do different kinds of laces.

RECKONING WITH SPORTS CLOTHES

It is always difficult to get the right kind of sporting clothes at reasonable prices, but by careful shopping and the choice of only standard styles that are not passé a second season, one can accomplish surprisingly satisfactory results. The Panama hat for tennis or golf is especially good. By being reblocked and cleaned a Panama hat may be depended upon for several years' wear.

An excellent exercising sweater is a genuine Shetland in a pretty amber brown. This color does not soil easily, is in the best of taste, and is by far the cheapest and most desirable that could be chosen. A good model is without a collar, has no belt, and the sleeves are long enough to roll back in a cuff.

The latest models in tennis skirts are those of white flannel, a material which is especially suitable in color for wear with the silk blouse, the cream shade of which has always been out of harmony with cotton wash materials. If properly washed a certain kind of flannel is none the worse for many a tubbing. In planning tennis skirts, one should be sure to include some of flannel, for they are especially practical in the wardrobe which must make each garment serve upon the greatest possible number of occasions; with a loose sports coat, they eliminate the need of an extra suit for damp and rainy days when linens look too chill.

Luxor

Cold Cream

Ideal for Keeping Summer Complexions Clear

"If she be not fair, she has the means in her own hands."—Shakespeare

"Beauty is three parts care and one part nature"

Try the dainty, refreshing, delightful new Luxor Cold Cream for defending your pearly skin tints against tan and sunburn.

The velvety smoothness and fine, firm, even texture will captivate you; its use as a skin cleanser and massage cream will delight you.

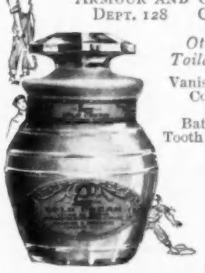
Try its cleansing influence nightly; a gentle massage with it in the morning; a film of it over face and throat before venturing into the sun.

Contains no animal product.

At all druggists, or sent direct, postpaid. Jars, two sizes, $1.00 and 50 cents; tubes, 25 cents and 10 cents.

Samples of Luxor Cold Cream and Luxor Complexion Powder, with copy of Helen Maxwell's "Beauty Making at Home," sent for 4 cents in stamps.

ARMOUR AND COMPANY
DEPT. 128 CHICAGO



Other Luxor Toilet Requisites

Vanishing Cream
Complexion Powder
Bath Powder
Tooth Paste, etc.

Aromatic, Moth-Proof

Red Cedar Chest

FREE TRIAL
NO MONEY DOWN

Size 44x21x21
$22—$2 Per Month

BURROWES
Window-Seat Chest

Quickly pays for itself by saving storage charges. Protects furs, feathers, fabrics from moths, mice, dust and dampness, and lasts for generations. A superb gift. Handsome piece of furniture, exquisitely made. Many other styles—all at low prices.

Write for catalog

THE E. T. BURROWES CO.
222 South Street, Portland, Maine

Let Vogue Shop for You

The real convenience of shopping through Vogue in the hot weather is so obvious that we are not going to dwell on it again. But, in order to simplify the necessary details of shopping through Vogue, you are asked again to read carefully these suggestions before sending your order to Vogue.

TO MAKE SUMMER SHOPPING EASY

1. Please write very plainly, especially name and address. When answer is required, enclose stamped envelope.
2. When ordering any article mentioned in Vogue, give the date of issue and number of the page.
3. Enclose check or money order, payable to the Vogue Company, to cover the cost of the articles desired. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded promptly.
4. If your remittance is insufficient, you will be notified; articles cannot be forwarded until the full amount has been received.
5. Unless otherwise requested, all purchases will be sent express *collect*. When approximate amount is enclosed for the purpose, charges will be prepaid. Orders cannot be sent C. O. D. When ordering small articles, include sufficient postage so that they may be mailed.
6. Only when special arrangements are made in advance will articles be sent with the privilege of returning them. When you return any such article, send it to the Vogue Shopping Service and *not* to the shop. Your remittance will be refunded when the article is received, but express charges both ways will be at your expense.
7. The Vogue Shopping Service will not open charge accounts, nor undertake to charge purchases to your individual account with the shop from which they are bought.
8. When ordering garments of any kind, be sure to state sizes and to give the fullest possible instructions as to material, style, color, etc.
9. Whenever possible, please name a second choice in case the article you desire is no longer in stock. Also please let us know if you can wait for a fortnight or two weeks in case what you order is not in stock or has to be specially made for you.
10. Since every moment of available time is now spent in filling orders, Vogue cannot undertake to send samples.

When ordering any article advertised in Vogue, it will usually save time to write direct to the advertiser. While we shall, if you desire it, be most happy to act for you, you will naturally receive your order a day or two sooner by writing direct to the shop.

VOGUE SHOPPING SERVICE
443 Fourth Avenue New York City

The Perfume of Old-Fashioned Gardens and Tender Memories

Lilas de Rigaud
Talcum

A toilet powder of exquisite refinement for habitual use. It creates about the person a perpetual atmosphere of fragrant old-time gardens.

Made by Rigaud, of world-wide fame. In sanitary glass jar, sifter top, 50c.

Also Lilas de Rigaud extract, toilet water, face powder, cold cream and bath salt. At all high class toilet goods departments.

Send 15 cents to Riker-Hegeman, 340 West Fourth St., New York, for sample bottle of extract.

RIGAUD
16 Rue de la Paix
PARIS

Lillian Russell's Own

Toilet Preparations

My Own Skin Nutrient $1.50
Will feed the tissues and make the skin firm.

My Own Smooth Out $1.50
Astringent and healing. Will smooth out the little wrinkles that annoy you. Men should use it after shaving.

My Own Skin Rejuvenator $1.50
Will clear up blackheads, pimples, liver spots; bleach the skin, circulate the blood and revive the faded tissue.

My Own Cleansing Cream $1.00
Cleanses the skin thoroughly.

My Own Face Powder $1.00
Is a real beautifier, absolutely pure and healing.

My Own Lip Rouge 50c
Will beautify your lips and protect them from chapping.

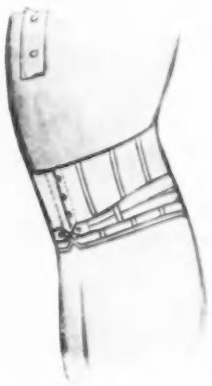
Lillian Russell's Beauty Box
Containing a complete set of my preparations. Price $5.00

For sale at leading Drug and Department Stores Everywhere.

IMPORTANT—My Own are the only Toilet Preparations authorized to use my name or likeness. Send for booklet. My address is 2160 B'way, New York.

Lillian Russell

Tricot Belt Corset
For Men



Price, $5.00

A Superior Supporter and Abdominal Reducer. Lends to evening clothes that much envied glove-fitting appearance.

Benefits the thin and stout alike.

Send hip measure, taken tight, with money order, check, or draft on New York.

Wholesale, too

HEATH CORSET CO., Inc.
373 Fifth Avenue New York

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 47)

moire. Pretty details of the waist which are worthy of imitation are the tiny round pearl buttons which fasten the waist, and the corded puff and frill which complete the long, rather full sleeves.

DISGUISING A LAST-SEASON'S FROCK

Voile or Georgette crêpe in the new clear yellow, not gold, but a real lemon yellow, which is proving to be very popular, could be used for the frock illustrated at the upper left on page 46, and it could be sashed with Nattier blue ribbon. The design is a very simple one and for its success depends largely upon the materials chosen. Narrow soutache braid and a thin Malines lace might be used as trimming. The lace should edge the deep tunic on the skirt and the loose half-sleeves. Lace used in this way is extremely effective in the remodeling of gowns. Many dresses of last season had short tunics which could be lengthened in just this way. In case this is done the lace should also be used on the waist.

Frequently a short and seemingly unusable length of material is left over, which, with the exercise of a bit of ingenuity, may be turned to real account in the making of summer matinées or dressing jackets. The models shown on page 47 offer some very practical suggestions. Flowered chiffon, or any sheer stuff such as silk, organdy, or crêpe, could be used for the cutaway kimono coat sketched at the top of page 47. The edges might be bound with silk in a color to match the girdle. Newer than a lace frill would be a collar of sheer organdy. The under section of the jacket shown might be of net, cut in a sleeveless, semifitted fashion, and with the lower edge finished by a flounce of lace, with a second flounce set on at a high waist-line. The under section is designed to open at the side front, with the coat separate or tacked at the shoulder to the under part.

AN ODDS-AND-ENDS NEGLIGEE

The short negligee could be developed in lovely color schemes. As in the one sketched at the bottom of page 47, brocaded crêpe or satin might be used for the front drapery to be hung in cape-like effect at the back over a lace underjacket, which in turn might have a colored chiffon lining with a broad band of ribbon across the front. Deep rose colored crêpe with cream lace over flesh colored chiffon and a band of baby blue ribbon would blend delightfully. Or blue crêpe could form the outside, pale yellow chiffon the lining, and rose colored ribbon the band of the under part of the negligee. Short lengths of lace and a yard or so of silk would make such a negligee at small cost.

It is by making such things as negligees at home that the cost of the wardrobe is lessened, as they are far more costly to buy than to make, or even to have made by a small dressmaker. One very good dressmaker will do such work reasonably, or will remake either daytime or evening dresses at a small price.

BEACH FASHIONS *at* HIGHWATER MARK

(*Continued from page* 45)

sold for $10. One shop is offering a new low shoe of buckskin combined with a smart new fabric, a model of which is shown with this suit. The shoes have the usual rubber soles, and sell for $6.25.

A COAT OF CORDUROY

A splendid separate corduroy coat is illustrated at the lower right of page 45. It comes in either white or colors, and costs $14.50. It is lined with an excellent quality of messaline, has corduroy-covered buttons, smart pockets, attractively bound buttonholes, and the fulness so well liked now. The little corduroy hat worn with it is collapsible, is trimmed only with a corduroy rosette, and costs $6.95. A good hat model for beach wear is the one of white felt sketched at the upper left of page 45. It has a black grosgrain edge on the brim, and a grosgrain band around the crown, and may be purchased for $5.

Shoes for wear at the seashore are shown in a variety of attractive styles. Possibly the most attractive low shoes this season are the rubber-soled ones which combine tan leather and white buckskin. Those shown with the coat just described are priced at $5.75.

THE SEASIDE SWEATER

One finds frequent need for a sweater at a seashore resort, and the one sketched in the middle at the top of page 45 is a well-liked model of a fine quality of Angora wool. It has a roll collar and patch pockets and may be had in white or in any color for $4.95. The attractive, dotted corduroy hat shown with this sweater has a white hemp underbrim and band around the crown, and comes in any of a variety of colors, for $11.95.

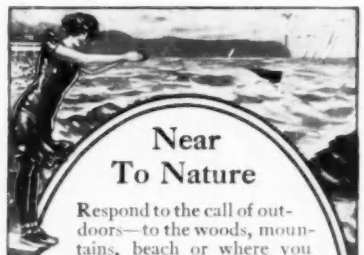
Bathing suits grow more like gowns each season, and this year the ruffled bathing suit made its appearance soon after the advent of the ruffled frock. The dark blue taffeta model illustrated in the middle at the bottom of page 45 is unusual and elaborate, but none the less piquant. It is all of taffeta except the chemisette and collar, which are of white handkerchief linen. This model may be had for $15.

With the bathing suit described is shown an equally piquant bathing hat of white rubberized satin, which turns upward in back and otherwise takes to itself many of the airs and graces of a street hat. The crown is surrounded by a wreath of brilliant little rubber flowers. The price is $3.50. Another charming bathing cap, shown at the upper right of page 45, is made of rubber in two colors, and looks quite like a jockey cap. The price is $1.95.

FASHION FOLLOWS THE BATHING SUIT

At the lower left of page 45 is sketched a bathing suit of taffeta and satin. The plain portion is of black satin, and the capelike sleeves and the undertunic are of black taffeta striped in groups of three with narrow stripes of green, blue, and red. The wide belt is of patent leather. The price of this suit is $12.75. With it is worn a rubber cap with a patent leather butterfly. Complete, the cap costs $1.50.

The bathing boots shown with the bathing suit in the middle at the bottom of page 45 come in navy blue or black satin for $1.95, while the satin shoes shown with the suit at the lower left of page 45 are $1.95 per pair. Bathing suit bags to carry bathing suit accessories are 50 cents and may be had either in dark blue or in black.



Near To Nature

Respond to the call of outdoors—to the woods, mountains, beach or where you will—but take along a tube of D & R Perfect Cold Cream to protect your skin against sun, wind and dust. Summer-time tan is no longer a fad—it spoiled too many complexions. Avoid it. Before going out, rub your face with

Daggett & Ramsdell's PERFECT COLD CREAM
"The Kind That Keeps"

Use it again when you come in—rubbing well into the face, neck, arms and hands and removing with a soft cloth. That is real skin protection. Prudent women have used it with satisfaction for twenty-three years and still depend upon it to keep their complexions right. Enlist it for yours. In tubes and jars, 10c to $1.50.

*When you **insist** upon Daggett & Ramsdell's —you are getting the best cold cream in the store.*

D & R Perfect Shaving Stick

Perfect Cold Cream right in the soap—soothes while it lathers. 25c. At dealers or from us.

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The BILTMORE
NEW YORK
America's Latest and Most Refined and New York's Centermost Hotel
Only hotel occupying an entire city block, Vanderbilt and Madison Avs., 43d and 44th Sts., adjoining Grand Central Terminal
1000 rooms; 950 with bath—Room rates from $2.50 per day. Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.
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Kurl Fix

A necessary adjunct to "mi-lady's" toilet table. A fluid preparation that permits any woman to put up her hair in the beautiful Marcel wave and Tango curl coiffures now in vogue.

Kurlfix eliminates curling irons and hair nets—produces beautiful curls that are little affected by dampness or wind. Indispensable at the seashore, or for dancing or motoring.
Two sizes—50c and $1.00. Sent postpaid to any address.

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It's a Long Lane That Hath No Yearning

Did you ever yearn to Obey that Impulse and be sure of having a real vacation all summer long? One way to accomplish this is by becoming a regular Subscriber to

Life

Some Coming Numbers:

Fourth of July
Highbrow
Railroad
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Golf

The great $500 contest, running in LIFE for several weeks, closes July 2. Announcement of winners in LIFE's issue of July 30.

SPECIAL OFFER—THREE MONTHS—ONE DOLLAR

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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One Year $5.00. (Canadian $5.52, Foreign $6.04)

Single copies 10 cents. Every Tuesday. All news-stands.

A One-Dollar Bill Would Make You Happy Until September (see coupon)

The Famous COWAN Martha Washington Sewing Table, $15

Perhaps the most appreciated single piece of highest quality furniture today, as instanced by the fact that it is a constant favorite in homes of unquestioned refinement. It is bought extensively for wedding, birthday and Christmas gifts.

Made of selected solid mahogany throughout, with end pockets for embroidery, sewing and mending, and three spacious drawers containing loose needle tray and removable spool racks. Size 14½ by 27½ inches, 29 inches high. Mahogany knobs.

THE TRADE-MARK COWAN CHICAGO ON EACH PIECE

We call attention to our new price policy. While the famous Cowan Standard of excellence is maintained in design, material and workmanship, yet the price is now made remarkably low—$15.00 F. O. B. Chicago.

This is only one of the many Cowan pieces offered at special prices by Cowan dealers everywhere. Write for name of your Cowan dealer.

W. K. COWAN & CO.

610 Lake Shore Drive *Makers of Cabinet Furniture* CHICAGO

Dealers at distant points add cost of freight.

Do Your Own Marcel Waving at Home

THE MARCEL WAVER

is a new invention for home use.

It makes the perfect Marcel Waves demanded by fashion and heretofore known only by hairdressers.

Price, $3. Express Prepaid

Money refunded if unsatisfactory.

Agents wanted everywhere.

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ALL SILK HOSE

Full fashioned, well finished, good wearing, all silk hose.

All silk hose wear about the same. Looks count most.

Here is good value with good appearance, our No. 1300—the hose that *pleases.*

$1 per pair; $11.00 per doz.
Sent on approval

We also have unusual imported kid gloves, English handkerchiefs, etc. Write for booklet.

Phone **1223 Greeley**

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47 West 34th St., N. Y.

SPRING BLOOM *in* SUMMER

Mulching, Cultivation, and a Careful Plucking of Dried Flowers Are the Secrets of Perpetual Youth for Garden Beds

THE annual plants which begin to bloom some time in June generally show signs of "going ragged" about the middle of July. They do not stop blossoming by that time, but they need rejuvenating to keep them fresh and in plentiful bloom for the remainder of the season. These annual plants all strive to perfect seed, and when that work is accomplished they die or rapidly become worthless. It is by preventing this seed formation that they may be kept in perfect condition. All the annuals, and those hardy plants which are grown as annuals, such as verbenas, zinnias, marigolds, sweet alyssum, pinks, phlox, and many others, should be cut off below the blossom heads when the flowers begin to fade. The soil should then be cultivated and given bone-meal and plenty of water; within a week or ten days the plants will bloom again as freely as ever.

CUT BLOSSOMS TO RIPEN BULBS

The popular gladiolus begins to bloom early in July, varying a little according to the latitude of the place. As it is desirable to retain the bulbs for future seasons, care should be taken to give the treatment which will ripen them properly; otherwise they will not increase from year to year as they should. The blossom stalk of the gladiolus should be cut as soon as the first bloom is fully opened, and set in water over night in the dark; the blooms will then open one at a time for a week or more, until all are opened. It injures the bulb if the flowers are allowed to ripen and die on the stalk. The best way to cut them is by a downward stroke of a sharp knife, so that the four bottom leaves are left to ripen the bulb, which should be taken up as soon as the first frost wilts the foliage and kept in a dark place, free from frost, until spring.

REPLENISHING THE FOOD SUPPLY

The plants which were set out in beds and borders in late spring or early summer and have been blooming and making foliage ever since, have, by the middle of summer, used up most of the plant food within easy reach. When this is the case, they have to send their feeding roots long distances for food and the blooms deteriorate in both size and quality. The best treatment at this season consists of dissolving one ounce of nitrate of soda in two gallons of water and soaking the soil well about the plants. A top-dressing of fine bone-meal, just enough to whiten the surface, should be added and worked in well. The plants will show increased brilliancy of bloom and vigor of foliage within ten days.

All dried or yellow leaves and all the dead and dying blooms should be picked off frequently, in order to keep the beds and borders looking fresh and trim at all times. The tops and side shoots of any plants which show a tendency to outgrow their fellows, should be shortened enough to make them uniform and prevent a ragged or unkempt appearance. With this treatment the plants set out in early summer will resist the stress of wind and weather and remain fresh and full of blooms all the season.

CULTIVATION VERSUS MULCH

It is not feasible to mulch what beds and borders are in plain view, though it may be done in the case of the hardy borders, which are usually behind the borders of annuals so that the mulch is inconspicuous. Half the beauty of the garden beds is in having them trim and neat, and it would not be pleasing to the eye to have them filled with a mulch of grass or straw. If the soil is gone over after every hard rain and broken very fine to a depth of two inches, the effect will be quite as good as that of a mulch. It is not well to go deeper than this as it might disturb the roots, and this depth is sufficient to conserve the moisture in the soil by breaking up the capillary action near the top, which keeps the water in the soil instead of allowing it to be drawn to the surface and evaporate. It is rarely necessary to use the hose when this is done, unless there should be a period of ten days or more without rain. This involves much less labor than continual watering would require, and the freshly cultivated soil always gives a trim and thrifty appearance, so that the plants grow faster and with better blooms.

THE HARDY BORDERS

The mulching should be put on the hardy borders not later than the middle of July, and it may be put on a week earlier if there should be a good soaking rain at that time, as the ground should be moist when the mulch is put on. Hardy borders should be mulched only when the shrul and bushes are small and leave a large quantity of unshaded soil which it is not convenient to keep cultivated. Clean cultivation is always the best method, but in the home grounds this is not always practicable, and a mulch may be used instead. The aim of the mulch is to keep the moisture from drying out of the soil by furnishing a non-conducting blanket such as is given by the two inches of cultivated soil, as described above. Manure is sometimes used as a mulch, with the additional purpose of enriching the soil; but it is unsightly, and grass or hay makes a cleaner looking bed. Where there are lawns which are kept trimmed, there is often a considerable amount of fresh clippings which can be put on the bed from time to time, and the fresh grass coverings for the beds makes an especially efficient mulch.

Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

Bust Reducer, $5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Neck and Chin Reducers, $3
Chin Reducers only, $2
Frown Band, $2

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" $8 up
Rubber Elastic Webbing "Slip-Overs" $6 up

Write at once for further particulars.

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Take it on your Summer travels

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Three sizes: 25c, 50c and $1.00 bottles. At the better drug and department stores.

OR SEND **10c** and we will send you a trial size of "Cutex" and an orange stick.

CUTEX NAIL WHITE—a dainty cream giving nail-tips that pleasing white appearance, 25c a jar. Be sure to ask for CUTEX manicuring products.

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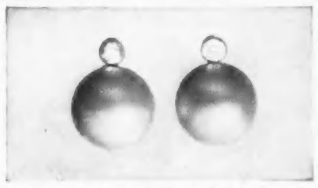
No. 9 West Broadway, New York, U.S.A.



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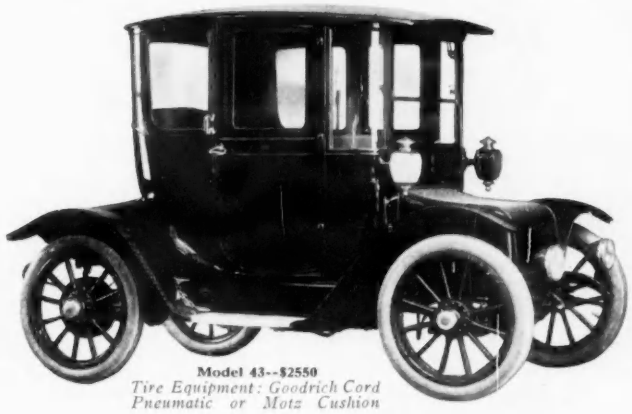

Model 43--$2550
Tire Equipment: Goodrich Cord Pneumatic or Motz Cushion

Take a Detroit Electric Vacation

Why not take a common-sense vacation this summer—in the most common-sense way possible? Why limit your vacation to weeks or months when there is a way to extend it over a number of years?

Or, to put it another way, would you rather have a few weeks' vacation away from home or a continuous vacation at home—with a Detroit Electric to help you and your family enjoy life?

The convenience, pleasure and usefulness of the Detroit Electric Special stays with you from one end of the year to the other—and for years to come. This fall, when theatres open and the social season is on, you would not trade your Detroit Electric for the memory of a dozen vacation trips. And this summer—right now—it is just the car for trips about the city, runs to the country club, the shops, the golf links, tennis courts, the swimming places. It is an asset for pleasure every day.

The Detroit Electric is a car that every man *likes* to drive and a car that every member of the family *can* drive. It has justly earned its title of "Society's Town Car," by reason of the fact that every third electric car sold today is a Detroit Electric.

Here is an electric that offers you the utmost in style and luxury, in power and hill-climbing ability, in economy and lightness. It is a thoroughly common-sense electric, built and backed by the largest manufacturers of electric pleasure cars in the world—and sold at $2550.

Write us and get special information on this Detroit Electric model. See the nearest Detroit Electric dealer for a demonstration in this, the lowest-priced, high grade electric ever built.

THE Detroit ELECTRIC

Anderson Electric Car Co., Detroit, Mich.
Builders of the Detroit Electric
World's Largest Manufacturers of Electric Pleasure Vehicles

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Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price $1.50, in quart cans.

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Stationery—Toys—Novelties

Mayfair Garden Sets

in all colors consisting of:

Cretonne apron, straw hat trimmed with cretonne, cretonne cushion with oil-cloth bottom, for use in weeding, etc., enamelled basket with garden scissors and wire attached, chamois gloves, complete, **$11.75**

Children's nickel-plated garden sets, **$2.—$2.50**

A Perfect Figure May Be Yours

Your appearance depends greatly upon your figure. The beauty of your figure depends largely upon you. With but little effort in the carrying out of properly directed exercises

YOU CAN REDUCE OR INCREASE YOUR WEIGHT

I devoted many years to the perfecting of a plan for the accomplishment of this very thing, and my own perfect development is the best endorsement of my drugless system.

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"PRANA" CARBONIC SYPHON CO.
92 William Street New York

WHERE PUPPETS OUTPLAY PLAYERS

(*Continued from page 39*)

as the operas of Offenbach; and, finally, at a quarter after eight, they perform the Faust-play for over an hour and a half.

Last July, the puppet-play of Faust had already been running for several weeks and was announced to continue its career for two months longer. Every night, at least three quarters of the seats were sold. This success was something more than what the French cleverly call "a success of curiosity": it was honestly earned by the dramatic merit of the play and the theatric merit of the presentation.

The play itself more nearly resembled Christopher Marlowe's version of the story than Goethe's more lyrical elaboration of the theme, and it was, therefore, of especial interest to a student of Elizabethan literature. Those moving passages in Marlowe's poem which, by most of his editors, are nominated as scenes V and VI are paralleled almost speech for speech in this cruder telling of the tale in medieval prose.

The piece opens with a prologue set in hell—instead of in heaven, as in Goethe's rendering. The stage-direction of this scene is admirable. Appalling, craggy heights beetle down upon the turbulent flood of Acheron, which Charon ferries with a little skiff; and, amid a mist of sulphurous fumes, Pluto appears, to order Mephistopheles to lure astray the lofty soul of Faustus. This prologue is followed by the famous soliloquy in the study, which was repeated both by Marlowe and by Goethe; and thereafter the play proceeds along familiar lines to its culmination in a tragic ending that is similar to Marlowe's final scene. Helen of Troy appears actually, as in Marlowe's "Doctor Faustus," instead of symbolically, as in the second part of Goethe's poem; and she is addressed by the hero in a speech that vainly strives to equal the eloquence of the supreme singing of the morning-star of Elizabethan poetry. An unfamiliar character, named Hans Wurst, who is employed as a servant by Faustus, offers, somewhat excessively, an element of comic relief that is absent from the later and nobler renderings of the legend.

THE EFFECT OF LIFE

For the student of the theatre, the most interesting point about the entire representation was the way it gripped the audience and induced a vivid imagination of life. This effect was due partly to the fact that the legend thus narrated is one of the greatest stories of all time; but it was due also, in equal measure, to the theatrical efficiency of the performance. After the first few moments of the play, even a spectator who was comparatively unaccustomed to marionettes lost all sense of the puppets as puppets and easily imagined them to be living men and women. That conviction of the immanence of life which all theatrical performances endeavor to induce seemed actually keener on this strange occasion than at all but the very best performances of living actors.

And this fact may lead us to wonder whether Mr. Gordon Craig was quite as insane as many people thought him when he suggested that the dramas of the future should be presented not by the ordinary human actor but by a sort of superpuppet that he called by the barbarous name of Über-Marionette. Mr. Craig's point was that the human actor interposes a superfluous, and at many times distracting, personality between the creative imagination of the author and the receptive imagination of the audience. Many readers will remember that Charles Lamb made the same objection to performances of Shakespeare in the theatres of his day, on the ground that the best of actual actors must inevitably diminish the magnitude of that imagining of such a character as Hamlet or Macbeth which was easily induced by a perusal of the printed page; and that Maurice Maeterlinck also wrote a preface to his early plays, insisting that they could be adequately acted only by marionettes.

GOOD PUPPETS OR POOR ACTORS

These theories may seem over-fanciful; but certain it is that such well-endowed puppets as those of the miniature theatre in Munich are less likely to obscure the original intention of an author than such crude and bungling actors as we often meet with in our theatres. Would it not be more endurable, for instance, and far more fair to the reputation of Pinero, to see his Paula Tanqueray performed by an inoffensive doll than by Olga Nethersole or Mrs. Carter?

The marionette theatre in Munich seemed thoroughly accepted by the public as an established institution; and the returned traveler is moved to wonder how long we shall have to wait in America before a similar institution is inaugurated in New York. The Faust-play was offered at popular prices, which ranged from four marks down to one mark; and it afforded a more delightful evening of entertainment than is offered at similar prices by any of our own established institutions. One of our greatest failings as a nation is our inability to learn to enjoy ourselves in the inexpensive and artistic manner of our contemporaries oversea. We spend millions on a tawdry Coney Island; but we never seem to study the many ways in which the public may be afforded edifying entertainment for such a modest fee as twenty-five cents. By no means the least emphatic of the impressions made upon the traveler by the puppet-play of Faust was the sense that his own country had very much to learn.

From the program of the marionette theatre the manager bows with a prophetic laurel wreath upon his arm

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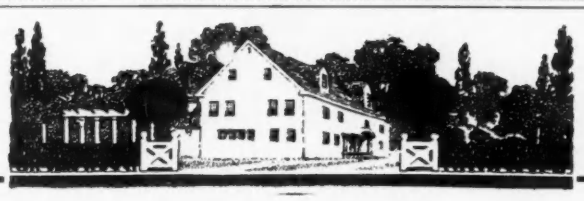

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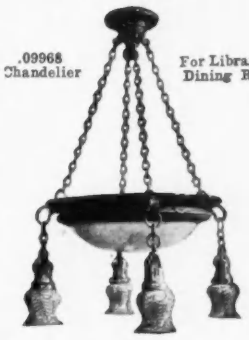

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AT HOME *at* SEA

(*Continued from page 33*)

The luxury of the trunk-room, which has made it possible for a large trunk and a hat-box to supplement the steamer trunk which was erstwhile packed to repletion and yet was pitifully inadequate to store a comfortable wardrobe, has made it possible for one to have a different gown for every evening aboard ship, and to appear in wraps and hats suitable to every whim in which the weather may choose to indulge itself. There may be a long, loose, enveloping coat for evil weather; a light cape to cover the evening gown in case one escapes from the ballroom to catch a glimpse of the moon and snatch a bit of the inevitable "sailor's love" without which the sea might as well be unsalt; and a short, lightweight wrap in which to take the daily constitutional, the "four and a half times round the deck" if the ship chance to be the *Imperator*.

HATS FOR MORNING, NOON, AND NIGHT

Indeed, to appear on deck at eleven o'clock save in a short skirt, a sweater or a short, loose coat, and a jaunty black hat with a quill stuck through at any angle there is, so it is not straight, is a conspicuous error. No less unpardonable is it to appear at dinner in anything save a high, close, waved coiffure or a smart, somewhat elaborate hat, and in a low-necked dress, and French heels.

The importance of shipboard hats is not to be minimized. Smart women often appear in a different hat each morning, noon, and night, and there must at least be one for morning wear, one for formal wear, and a crisp, fresh one in reserve to wear off the boat. Of course, if a woman decides she will not wear "thus and so," she will not; but no matter whether she "will or she won't" she must provide herself with at least two tailored gowns, one light afternoon gown, two evening gowns, and wraps, hats, slippers, and stockings to go with each costume, besides two pairs of stout boots in case fashion should upon occasion yield to the desire for solid comfort. By the way, she who is bound for Europe must not allow fire or flood to prevent her from storing by a liberal equipment of footwear, for English shoes are impossible, and French shoes, unless one has the patience and persistence to return to the shop every once in so often and "fight it out" with the proprietor, are no less so.

HOW MUCH TO TIP WHOM

Second only in importance to what to wear on shipboard, if second to anything at all, is the question of how much to tip whom. The scale of tips represents a problem in higher mathematics which often taxes the genius of a seasoned voyager, yet the ramifications of it once impressed upon the mind, one may tender the pourboire with neither fear that one steward has less than custom awards him nor trembling lest another has more than his due.

The stateroom stewards should receive $10 each if a stateroom is occupied by one person, or $5 each if the responsibility is shared by two people in a stateroom. However, more than this may, of course, be paid if special service has been performed. The bathroom steward is usually given $2.50, or more, according to the amount of extra service which has been accepted.

The head steward in the salon dining-room is a personage of great importance, and if one wishes to be sure of a pleasant table and that atmosphere of solicitous proprietorship generated nowhere else in this world save in the heart of a head steward, it is well to tip him generously. From $2.50 up, according to his kindliness and dignity, is the usual amount tendered to this person. The waiters at the tables in the restaurant should receive tips commensurate with those paid to the waiters in smart hotels on land, and one's own waiter in the salon dining-room should receive $5.

Another personage whose good-will is worth more than can be estimated in mere money is the deck steward. He seems to be able or unable to place a steamer chair advantageously according to the amount of the tip proffered to him. He may even, if the tip is satisfactory, subdue the very winds and waves to accommodate his protégés, or, at least, he will find places for them so pleasant that they are unconscious of the worst the weather can do. For this service $5 is no less than may be awarded, but again, more may be given for special service.

In addition to these regular tips there are always a number of miscellaneous ones which include those to the library steward, the elevator boys, and "boots." Each of these attendants should receive amounts varying from $1 to $3, according to the service performed.

The scale of tips suggested is appropriate for the larger steamers; that for smaller steamers is somewhat lower. On the smaller steamers the various attendants in minor position are usually paid from 50 cents to $1.50, and only the "principals" receive as much as $2.50.

A WORTH WHILE FORETHOUGHT

Taken all in all, the actual traveling expenses aboard the large steamships are not greatly in advance of the traveling expenses of a land journey of the same length of time. For instance, for two people in a stateroom $175 each may be counted upon during the season, or $225 if the stateroom is occupied by one person. For a between-season's passage, $137 each will secure good accommodations for two in a stateroom, or $150 for one person in a stateroom. These figures are based on the prices charged on the large, new steamers. The smaller steamers are much more reasonable, and a stateroom on one of them, which a few years ago was considered to represent the last word in luxury, may now be had for $127.

Quite a worth while forethought in regard to an ocean trip is the sending of a touring car by the steamer ahead. It is certainly discomfiting to sit dejectedly among one's boxes while a splendid motor car is suspended helplessly over the side of the ship with a band around its middle, and see the worldly-wise fellow-passengers who have sent their chauffeurs and machines on ahead speed flauntingly away from the pier.

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WHAT THEY SAY

BERTHA M. CLAY is dead, and Charlotte Braeme, and a number of other ladies of lesser reputation, whose emotional novels have evoked tears and smiles from countless romantically disposed persons for a generation. They are all dead, but, paradoxical as it may seem, they never lived. They were a man. With the recent passing of Thomas W. Hanshew, the whole ghastly secret was out. Though originally an American, he died in England, at the age of fifty-seven, a mere man with over two hundred novels to his credit, most of them published under the names of women. He was a whole coterie of literary ladies, ladies as real as flesh and blood to a certain type of reader. He, or they, made several fortunes through his books, which were usually phenomenal sellers. A versatile man was Mr. Hanshew. If he quarreled with his publisher one day, he sent in a new novel the next, as usual, only under another lady's name, and the publisher heralded a new literary star. Mr. Hanshew had no false pride about making women work for him. He accepted their earnings and serenely said, "*Place aux dames.*"

CLOUDS ON THE BRITISH HORIZON

There are a good many black clouds on the British horizon just now, but the one that is most anxiously watched has to do with the future of Canada. The big Dominion on the north does not seem to be much of a problem when viewed from this latitude; but when seen through imperial spectacles, the sight is ominous enough to make the Empire tremble. London seems to see in the future a Canadian republic evolved from the once loyal colony. This fear has grown out of the changing population of Canada and Canadian acceptance of things American. Until recent years, Canada was peopled entirely by British and French, the former intensely loyal to the mother country, and in the main, imperialists; the latter, a small minority, loyal enough to Canada though caring little for the Empire. But immigration has wrought great changes. Now, out of a total population of seven million, there are three million British and two million French, with a remainder a hodgepodge of Europeans, Asiatics, and a good half-million who have migrated from the United States to western Canada. These new elements of population have, naturally enough, no enthusiasm for the British Empire, and with the French, who have always favored a republic, could swing their country away from British moorings if it seemed desirable to do so.

Added to this are American ties that bind the two new-world countries together. These bonds are perhaps social rather than political. American magazines have flooded the Dominion to the exclusion of the duller English periodicals, and lacrosse and cricket have given way to baseball. Many of the same organizations are common to the two countries, while the people naturally pass to and fro across an invisible boundary-line. Independent self-government is in the air, and it is not surprising that England sees with some alarm the changes that are taking place, for it seems reasonably certain that Canada will not always remain in leading strings.

WOMEN HEARD AS WELL AS SEEN

One of the most interesting phases of modern life has to do with the changing position of woman. In these early years of the twentieth century we find women doing every sort of work from the most menial, which they have always done, to the highest professional labor, which brings its own reward in social recognition. In the United States alone there are about seventy-five thousand young women students in the higher institutions of learning. Twenty years ago, there were only a third of this number, while fifty years ago, there were practically none. There are now five men to three women in colleges and universities; ten years ago, there were two men to one woman.

It is interesting to note that not only in the new world but in the old world as well woman is making herself heard as well as seen. Indeed, Rome itself was chosen as the meeting-place of the sixth quinquennial congress, recently called together by the International Council of Women, and composed of representatives from twenty-two countries, under the presidency of the Countess of Aberdeen. The catholicity of interest of this body is seen from the diverse subjects discussed in the many sections of the congress. It surely omens well for the world that cultivated women of so many nations and of so many creeds should come together, even once in five years, to learn from one another the best methods of social advancement. Wherever the congress has assembled, rulers and potentates have paid homage. Representative women from so many countries merit the recognition accorded them. It is significant that the first international congress was assembled in the United States and was the result of the initiative of American women.

THE FRENCHMAN AND HIS ABSINTHE

There has been a good deal of plain speaking lately among the nations of the earth on the subject of alcohol. Its increasing consumption seems to go hand in hand with increase in crime and disease, and this has naturally roused serious consideration on the subject of combating the evil. France is greatly disturbed over the situation at home and in the colonies. In France alone, it appears that there are four hundred and eighty thousand saloons, or one for every twenty-two adult males. According to Fernet, alcohol is the chief or secondary cause of death in over forty per cent. of the deaths in the hospitals of Paris. For these and other reasons, Frenchmen are working hard for temperance legislation.

That Russia is similarly agitated is seen from the Czar's rescript to the new minister of finance, in which he urges the need for temperance reform. In Russia, alcohol is a state monopoly, and its sale has been unjustly stimulated in order to raise funds for national use. The Czar has virtually asked for a moral prohibition of vodka, which has had such a demoralizing effect on the peasants, and the Duma is supporting him. It is feared, however, that these efforts may be blocked by the Imperial Council, which is more interested in revenue than in civilizing agencies.

As is usual in reform movements, the United States is making great strides towards sobriety—if legislation can bring about this desired end. At present, we have nine states under total prohibition, while local option or restrictive legislation of some sort is found in practically all the rest. That the use of alcohol must be controlled if we are to reach a higher civilization is the conclusion of the International Anti-Alcohol Conference which has recently closed its session in Paris.

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See page 77

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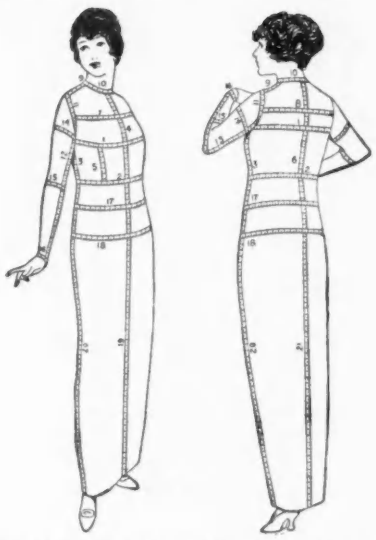

MEASUREMENTS TO FOLLOW NUMERICALLY

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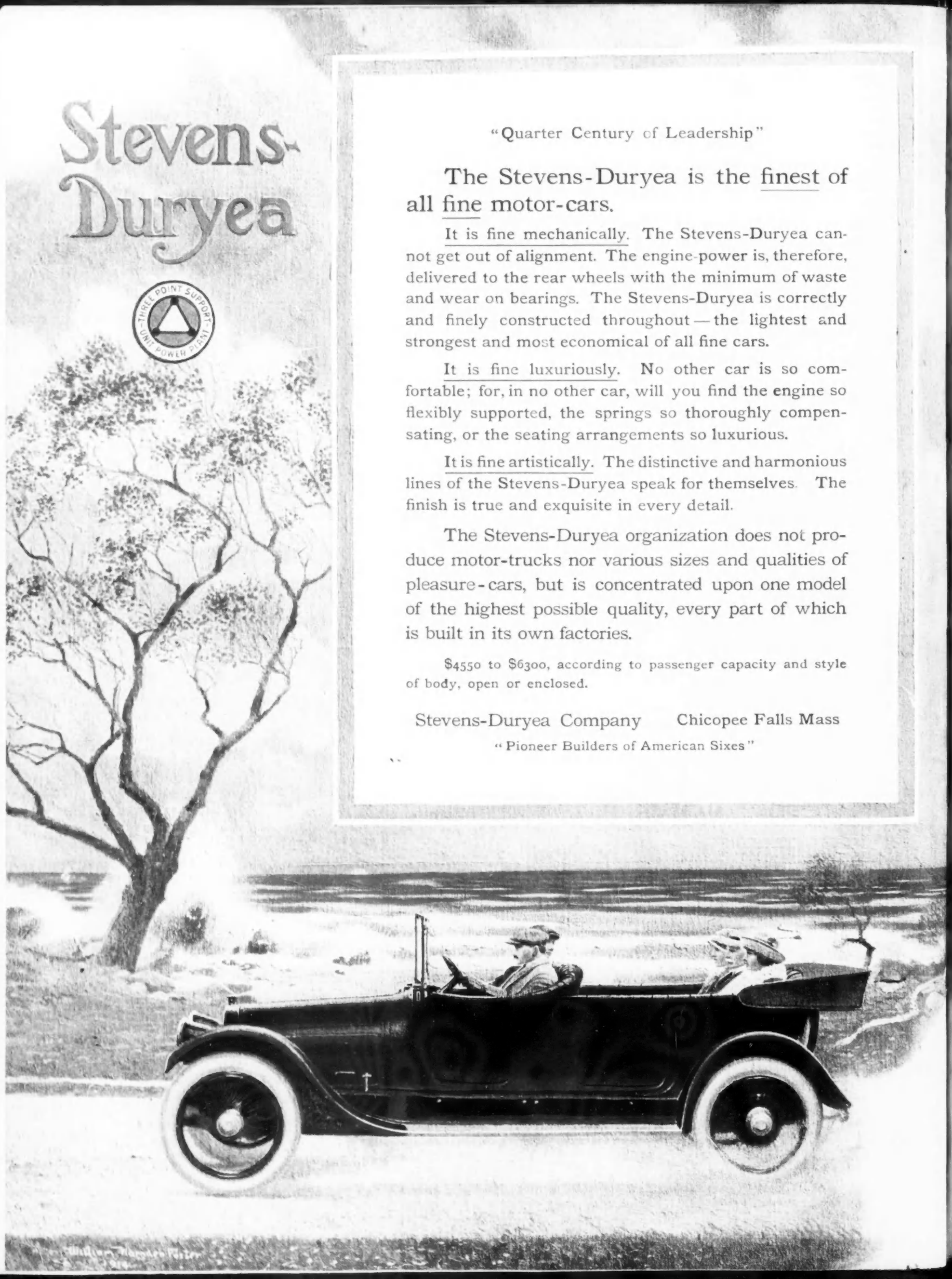

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